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*Baedeker's*  
SOUTHERN ITALY



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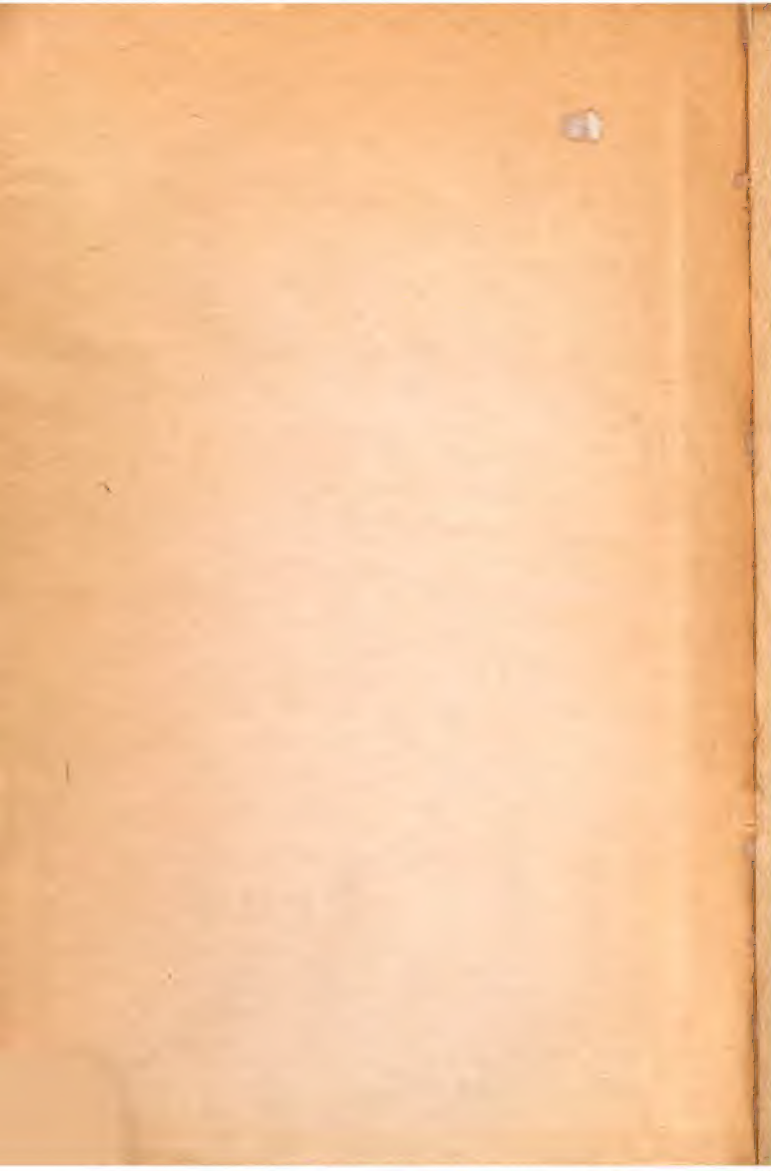
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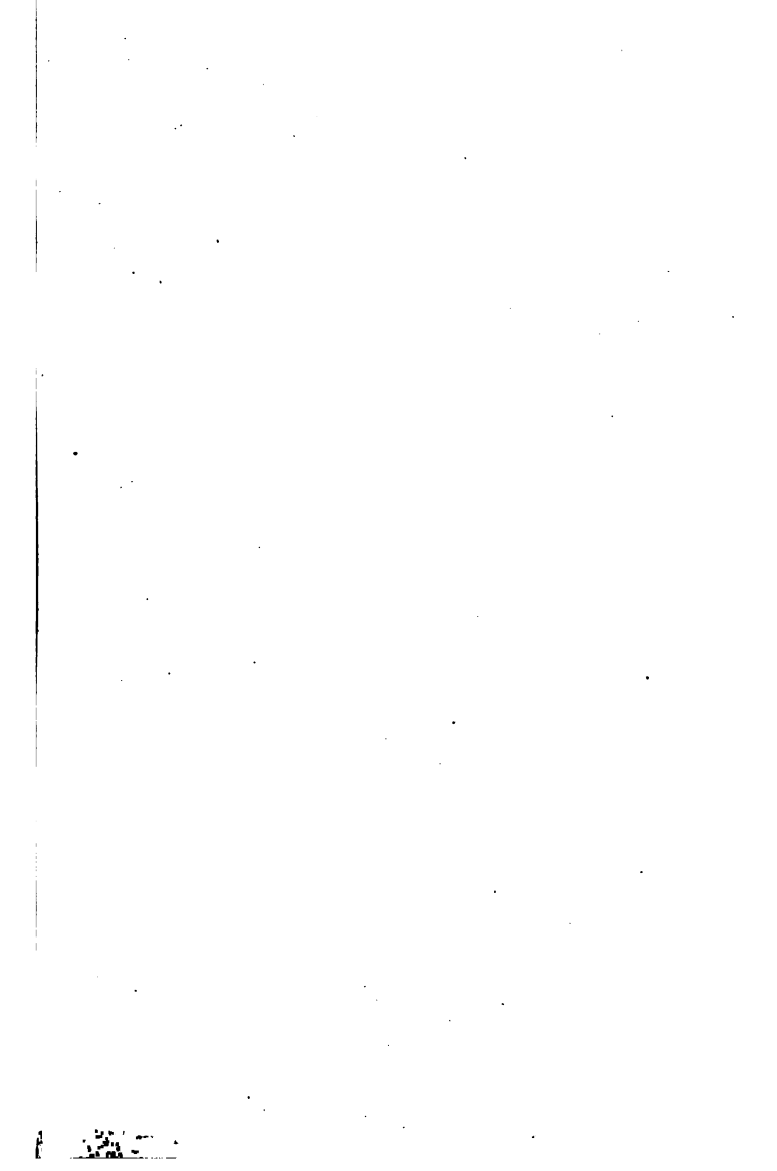
**SICILY.**

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# COMPARATIVE MONEY-TABLE.

*Approximate Equivalents.*

Italian.		American.		English.		
Francs.	Centesimi.	Dollars.	Cents.	Pounds.	Shillings.	Pence.
—	5	—	1	—	—	$\frac{1}{2}$
—	25	—	5	—	—	$2\frac{1}{2}$
—	50	—	10	—	—	5
—	75	—	15	—	—	$7\frac{1}{4}$
1	—	—	20	—	—	$9\frac{3}{4}$
1	25	—	25	—	1	—
2	—	—	40	—	1	$7\frac{1}{4}$
3	—	—	60	—	2	5
4	—	—	80	—	3	$2\frac{1}{2}$
5	—	1	—	—	4	—
6	—	1	20	—	4	$9\frac{3}{4}$
7	—	1	40	—	5	$7\frac{1}{2}$
8	—	1	60	—	6	5
9	—	1	80	—	7	$2\frac{1}{2}$
10	—	2	—	—	8	—
20	—	4	—	—	16	—
25	—	5	—	1	—	—
100	—	20	—	4	—	—







# ITALY

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## HANDBOOK FOR TRAVELLERS

BY

**KARL BAEDEKER**

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THIRD PART:

**SOUTHERN ITALY AND SICILY,**

with Excursions to the

**LIPARI ISLANDS, MALTA, SARDINIA, TUNIS, AND CORFU**

With 28 Maps and 19 Plans

**Thirteenth Revised Edition**

**LEIPSIC: KARL BAEDEKER, PUBLISHER.**

**LONDON: DULAU AND CO., 37 SOHO SQUARE, W.**

**1900.**

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V. 3

C. 3

'Go, little book, God send thee good passage,  
And specially let this be thy prayere  
Unto them all that thee will read or hear,  
Where thou art wrong, after their help to call,  
Thee to correct in any part or all'.

## PREFACE.

---

The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the culture and art of the people he is about to visit, as well as regarding the natural features of the country, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The Handbook will also, it is hoped, be the means of saving the traveller many a trial of temper; for there is probably no country in Europe where the patience is more severely taxed than in some parts of Italy.

The whole work is based on the personal acquaintance of the Editor or his friends with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from numerous correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The Handbook for Southern Italy and Sicily, which now appears for the thirteenth time, has been thoroughly revised and considerably augmented, and the information regarding Naples and its environs in particular has been carefully verified. Its contents have been divided into four sections (*Naples and its Environs; E. and S.E. Districts of S. Italy; Sicily; Sardinia, Malta, Tunis, and Corfu*), each of which may be removed from the volume and used separately if desired. The account of the climatic and sanitary conditions of Naples given at p. xxiii is from the pen of a thoroughly competent observer, and while dissipating some of the exaggerated notions which are prevalent regarding its unhealthiness, may afford some useful hints for the traveller's mode of life in that town. The article on Ancient Art by *Prof. R. Kekulé* of Berlin has been adapted for the use of English travellers with the kind assistance of *Sir J. A. Crowe*, the eminent historian of art, and will be found suggestive by visitors to the museums of Naples and Palermo or the ruins of Pompeii.

The MAPS and PLANS, on which special care has been bestowed, will abundantly suffice for the use of the ordinary traveller. The *Map of Sicily*, drawn by *Prof. Kiepert* of Berlin, is a reproduction on a reduced scale of the map of the Italian

Ordnance Survey; the rivers which flow all the year round are printed in blue, those which are generally dry in brown.

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles. POPULATIONS are stated in accordance with the latest official returns.

HOTELS. The inns of S. Italy and Sicily, with the exception of those of Naples, Palermo, and a few other towns, are sadly behind the requirements of the age; but the Editor has indicated by asterisks those which he has reason to believe, from his own experience as well as from information supplied by travellers (comp. p. xix), to be respectable, clean, and reasonable. The value of these asterisks, it need hardly be observed, varies according to circumstances, those prefixed to town hotels and village inns signifying merely that the establishments are good of their kind. At the same time the Editor does not doubt that comfortable quarters may often be obtained at inns that he has not recommended or even mentioned. The charges in the most frequented places have a constant tendency to rise, but those of the last few years are approximately stated in the Handbook for the traveller's guidance.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

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### Abbreviations.

M. = Engl. mile.	R. = room, also Route.
ft. = Engl. foot.	B. = breakfast.
hr. = hour.	D. = dinner.
min. = minute.	A. = attendance.
Alb. = Albergo (hotel).	L. = light.
Tratt. = Trattoria (restaurant).	déj. = déjeuner (luncheon).
Omn. = omnibus.	pens. = pension (i.e. board and lodging).
N. = North, northern, northwards.	fr. = franc (Ital. lira).
S. = South, etc.; also supper.	c. = centime (Ital. centesimo).
E. = East, etc.	ca. = circa (about).
W. = West, etc.	

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles placed before the principal places on railway-routes and highroads indicates their distance from the starting-point of the route.

Asterisks are used as marks of commendation.

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# CONTENTS.

	Page
Practical Introduction. Climate and Health . . . . .	ix
Political and Art History . . . . .	xxvi
I. FROM ROME TO NAPLES. NAPLES AND ITS ENVIRONS.	
1. From Rome to Naples viâ Cassino and Capua . . . . .	1
2. From Rome to Naples viâ Terracina and Capua . . . . .	11
3. From Genoa to Naples by Sea . . . . .	18
4. Naples . . . . .	19
5. Pozzuoli, Baiæ, Misenum, Cumæ . . . . .	91
6. Procida and Ischia . . . . .	104
7. From Naples to Pompeii. Herculaneum . . . . .	109
8. Mount Vesuvius . . . . .	113
9. Pompeii . . . . .	119
10. Castellammare, Sorrento, and Capri . . . . .	143
11. From Naples to Salerno, Pæstum, and Amalfi . . . . .	160
II. E. AND S. DISTRICTS OF S. ITALY.	
12. From Terni to Solmona through the Abruzzi . . . . .	176
13. From Rome to Castellammare Adriatico viâ Solmona . . . . .	181
14. From Avezzano to Roccasecca (Naples) . . . . .	187
15. From Ancona to Foggia (Brindisi) . . . . .	189
From Foggia to Manfredonia and Lucera . . . . .	196
16. From Naples to Foggia (Ancona) . . . . .	197
17. From Naples to Benevento viâ Nola and Avellino . . . . .	201
18. From Foggia to Brindisi and the Apulian Peninsula . . . . .	204
19. From Foggia viâ Rocchetta Santa Venere to Gioia del Colle or Potenza . . . . .	212
20. From Naples to Brindisi viâ Potenza, Metaponto, and Taranto . . . . .	214
21. From Sibari to Cosenza . . . . .	225
22. From Battipaglia (Naples) along the West Coast to Reggio . . . . .	227
23. From Naples to Palermo by Sea . . . . .	232
III. SICILY.	
24. Palermo . . . . .	252
25. Environs of Palermo . . . . .	275
26. From Palermo to Trapani, Segesta, and Selinus . . . . .	284
27. From Castelvetro (Selinus) to Girgenti . . . . .	297
28. From Palermo to Girgenti and Porto Empedocle . . . . .	299
29. Girgenti . . . . .	302
30. From Palermo and Girgenti to Catania . . . . .	307
31. From Girgenti to Syracuse viâ Canicattì and Licata . . . . .	311
32. From Palermo to Messina by the Coast . . . . .	316
33. The Lipari Islands . . . . .	322
34. Messina . . . . .	325
35. From Messina to Catania. Taormina . . . . .	334

Route	Page
36. From Giarre to Catania . . . . .	341
37. Catania . . . . .	344
38. Mount Ætna . . . . .	350
39. From Catania to Syracuse . . . . .	357
40. Syracuse . . . . .	360

## IV. SARDINIA. MALTA. TUNIS. CORFU.

41. Sardinia . . . . .	375
42. Excursion to Malta . . . . .	391
43. Excursion to Tunis. Carthage . . . . .	391
44. Excursion to Corfu . . . . .	405
List of Artists . . . . .	409
Index . . . . .	413

## Maps.

1. Map of SOUTHERN ITALY, from Rome to Capo Palinuro (1:1,350,000), facing the title-page.
2. ENVIRONS OF MONTE CASSINO (1:50,000), p. 5.
3. General Map of the ENVIRONS OF NAPLES (1:400,000), p. 90.
4. WESTERN ENVIRONS OF NAPLES (1:100,000), p. 92.
5. The ISLANDS OF PROCIDA AND ISCHIA, p. 104.
6. EASTERN ENVIRONS OF NAPLES. MT. VESUVIUS, p. 112.
7. PENINSULA OF SORRENTO AND ISLAND OF CAPRI, p. 144.
8. ENVIRONS OF LA CAVA, SALERNO, AND AMALFI, p. 162.
9. DISTRICT BETWEEN SALERNO AND PÆSTUM (1:286,000), p. 166.
10. GRAN SASSO D'ITALIA (1:150,000), p. 180.
11. ENVIRONS OF TARANTO (1:50,000), p. 218.
12. DISTRICT OF METAPONTUM (1:50,000), p. 218.
13. General Map of CALABRIA (1:350,000), p. 222.
14. ENVIRONS OF PALERMO (1:75,000), p. 274.
15. ENVIRONS OF CALATAFIMI AND CASTELLAMMARE; SEGESTA (1:100,000), p. 288.
16. DISTRICT OF SELINUS (1:50,000), p. 289.
17. ENVIRONS OF TRAPANI (1:70,000), p. 294.
18. ENVIRONS OF GIRGENTI (1:60,000), p. 302.
19. ENVIRONS OF MESSINA (1:400,000), p. 324.
20. ENVIRONS OF TAORMINA (1:50,000), p. 325.
21. MOUNT ÆTNA (1:800,000), p. 350.
22. ENVIRONS OF SYRACUSE (1:50,000), p. 360.
23. Map of SARDINIA (1:350,000), p. 374.
24. MALTA, GOZZO, COMINO (1:500,000), p. 396.
25. ENVIRONS OF VALETTA (1:64,000), p. 396.
26. ENVIRONS OF TUNIS (1:250,000), p. 397.
27. Map of SICILY, with the LIPARI ISLANDS (1:800,000), after the Index.
28. RAILWAY MAP OF ITALY, at the end of the Handbook.

## Plans.

1. NAPLES (1:20,000), p. 18. — 2, 3. MUSEO NAZIONALE at Naples, groundfloor p. 70, upper floor p. 71. — 4. POZZUOLI (1:25,000), p. 94. — 5, 6. POMPEII, general plan (1:8500), p. 121, plan of excavations (1:4200), pp. 120, 121. — 7. HOUSE OF PANSÀ at Pompeii, p. 120. — 8. PÆSTUM (1:28,000), p. 166. — 9. AQUILA (1:33,000), p. 180. — 10. BARI (1:10,000), p. 207. — 11. PALERMO (1:13,000), p. 252. — 12, 13. MUSEO NAZIONALE at Palermo, groundfloor p. 268, upper floor p. 270. — 14. ACROPOLIS OF SELINUS, p. 290. — 15. TRAPANI (1:35,000), p. 294. — 16. MESSINA (1:19,600), p. 324. — 17. CATANIA (1:20,000), p. 344. — 18. SYRACUSE, modern town (1:9000), p. 360. — 19. EURYLOS AND THEATRE AT SYRACUSE, p. 361.

# INTRODUCTION.

	Page
I. Travelling Expenses. Money . . . . .	ix
II. Period of Tour. Language . . . . .	x
III. Passports. Custom House. Luggage . . . . .	xii
IV. Public Safety. Begging . . . . .	xii
V. Intercourse with Italians. Gratuities . . . . .	xiii
VI. Conveyances . . . . .	xiv
VII. Hotels. Private Apartments . . . . .	xvii
VIII. Restaurants, Cafés, etc. . . . .	xix
IX. Sights, Theatres, Shops . . . . .	xxi
X. Post Office. Telegraph . . . . .	xxii
XI. Climate and Health of Naples . . . . .	xxiii
XII. History of Ancient Art, by <i>Prof. R. Kekulé</i> . . . . .	xxvi
History of the Kingdom of Naples . . . . .	xliv

"Thou art the garden of the world, the home  
 Of all Art yields, and Nature can decree;  
 E'en in thy desert, what is like to thee?  
 Thy very weeds are beautiful, thy waste  
 More rich than other climes' fertility,  
 Thy wreck a glory, and thy ruin graced  
 With an immaculate charm which cannot be defaced.  
BYRON.

## I. Travelling Expenses. Money.

**Expenses.** The cost of a tour in Southern Italy and Sicily depends of course on the traveller's means and habits, but it need not exceed that incurred in the more frequented parts of the Continent. The average expenditure of a single traveller may be estimated at 15-25 francs per day, or at 10-12 francs when a prolonged stay is made at one place, while those who are acquainted with the language and habits of the country may reduce their expenses to still narrower limits. Persons travelling as members of a party also effect a considerable saving. When, however, ladies are of the party, the expenses are unavoidably greater.

**Money.** The French monetary system is now used throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 *centesimi*; 1 fr. 25 c. = 1s. (comp. the money-table at p. ii). In copper (*bronzo* or *rame*) there are coins of 1, 2, 5, and 10 *centesimi*, and in nickel a piece of 20 c. In silver there are pieces of  $\frac{1}{2}$ , 1, 2, and 5 fr.; and in gold, pieces of 10 and 20 fr.; but owing to financial stringency neither gold nor silver has been in circulation for several years. Silver coins, however, are about to be reintroduced in place of the *Buoni di Cassa*, mentioned below. The recognized paper currency consists of the *Buoni di Cassa* (silver warrants) for 1 and 2 fr., the *Biglietti di Stato* (treasury notes) for 5, 10, and 25 fr., and the banknotes of the *Banca Nazionale nel Regno*



*d'Italia*, the *Banca Nazionale Toscana*, the *Banca Toscana di Credito* (all of which are being gradually replaced by the notes of the *Banca d'Italia*), the *Banco di Napoli*, and the *Banco di Sicilia*. Other notes should be refused. — The traveller should be on his guard against base coin and forged notes, and he should refuse foreign silver and copper coins, coins from the papal mint, and even Italian coins issued before 1863 ('*Re Eletto*'). — A piece of 5 c. is called a *soldo*, and as the lower classes often keep their accounts in *soldi*, the traveller will find it useful to accustom himself to this mode of reckoning (*dieci soldi* = 50 c., *dodici soldi* = 60 c., etc.).

**BEST MONEY FOR THE TOUR.** *Circular Notes* or *Letters of Credit*, issued by the principal English and American banks, are the proper medium for the transport of large sums and realise the most favourable exchange. English and German banknotes also realise their nominal equivalent in the principal towns. *Sovereigns* (26-27 fr.) and the gold coins of the Latin Monetary League are received at their full value, but should be exchanged for notes at a money-changer's, as the full premium (ca. 5 per cent) is lost in hotels and shops. In remote districts, however, especially in Sicily, all foreign money is refused. It may prove convenient to procure a small supply of Italian paper-money before starting.

**EXCHANGE.** Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's ('*cambiavaluta*'). Those money-changers who publicly exhibit a list of the current rates of exchange are the most satisfactory. The exchange is effected more advantageously at Rome than at Naples or any of the other towns in S. Italy. The traveller should always stipulate for an abundant supply of small notes, as it is often difficult to change those of large amount. Besides the small notes, 1-1½ fr. in copper should also be carried in a separate pocket or pouch.

**MONEY ORDERS** payable in Italy, for sums not exceeding 10l., are granted by the English Post Office at the following rates: not exceeding 2l., 6d.; 5l., 1s.; 7l., 1s. 6d.; 10l., 2s. These are paid in gold. The identity of the receiver must sometimes be guaranteed by two well-known residents or by a *Libretto di Riconoscimento Postale* (1 fr.; with 10 coupons), obtained at any head post-office, but an exhibition of the passport often suffices. The charge for money-orders granted in Italy and payable in England is 40 c. per l. sterling. Sums not exceeding 25 fr. may be sent within Italy by money order postcards (*cartoline vaglia*): fee 20 c. for 1-5 fr. and 5 c. for each 5 fr. more. Money may also be transmitted by telegraph.

## II. Period of Tour. Language.

**Season.** The best time for Naples, and still more for other parts of S. Italy and Sicily, is spring, from the end of March to the end of May, or autumn, from the end of September to the middle of November. September is usually oppressively hot, with numerous thunder-storms, and is therefore the worst month for the tourist. The rainy winter months had better be devoted to Rome. The hot

season may be spent at some of the charming summer-resorts in the environs of Naples, such as Sorrento, Castellammare, and Cava dei Tirreni, but is unfavourable for travelling in the South of Italy. The scenery indeed is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but he will soon experience the enervating effects of exposure to the fierce rays of an Italian sun. These effects are produced, not so much by the intensity, as by the protracted duration of the heat, the sky being frequently cloudless, and not a drop of rain falling for many weeks.

At p. 30 the traveller will find various plans for excursions in the environs of Naples, and at p. 233 are others for a tour in Sicily.

Naples is reached overland from London in 50 hrs. (fares 11l. 8s. 10d., 7l. 18s. 5d.). By sea it is about 9 days from London (fares 1st cl. about 13l. 13s.; 2nd cl. 8l. 8s.; return 21l.). Steamers of the *Orient and Pacific Co.* leave London (Tilbury) every alternate Friday. — Steamers of the *North German Lloyd* leave Southampton thrice a month for (7 days) Genoa and (9 days) Naples (fares to Genoa: 1st cl. 10l. 11s., 2nd cl. 6l. 17s.; to Naples: 13l. 1s., 8l. 7s.). These fares include railway-fare from London to Southampton.

American travellers may reach S. Italy direct by the steamers of the *North German Lloyd* and the *Hamburg-American Line*, plying almost weekly from New York to Naples and Genoa (1st cl. only, fares from \$90). Agents in Genoa, *Leopold Fratelli*, Piazza San Siro 10; in Naples, *Aselmeyer, Pfister, & Co.*, Strada Piliero 2. The London agents are: Keller, Wallis, & Co., 32 Cockspur Street, S.W., and 65 Gracechurch Street, E.C. The New York offices are: 2 Bowling Green (North-Germ. Lloyd) and 37 Broadway (Hamb.-Amer. Line).

**Language.** The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey, and more particularly in Southern Italy and Sicily. It is quite possible for Englishmen to travel in the regions around Naples and Palermo, perhaps with the aid of a little French, but in this case the traveller cannot conveniently deviate from the beaten track, and is moreover constantly exposed to gross extortion. Those, therefore, who desire to derive instruction from their tour and to confine their expenditure within moderate limits will find a slight acquaintance with the language† of the country indispensable.

† A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English *ch*; *g* before *e* and *i* like *j*. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like *sh*; *gn* and *gl* between vowels like *nyl* and *lyl*. The vowels *a*, *e*, *i*, *o*, *u* are pronounced *ah*, *ā*, *ee*, *o*, *oo*. — In addressing persons of the educated classes 'Ella' or 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl.). 'Voi' is used in addressing waiters, drivers, etc., 'tu' in familiar conversation only by those who are proficient in the language. 'Voi' is the common mode of address employed by the Neapolitans, but is generally regarded as inelegant or uncourteous.

*Baedeker's Conversation Dictionary* (in four languages; price 3s.), *Baedeker's Manual of Conversation* (3s.), and Part III of *The A. B. C. Series of Conversation Books* (Dulau & Co., 1s.) will all be found useful by the beginner in Italian.

### III. Passports. Custom House. Luggage.

**Passports.** Passports, though not required in Italy, are occasionally useful. Registered letters, for example, are not delivered to strangers unless they exhibit a passport as a guarantee of their identity. The countenance and help of the British and American consuls can, of course, be extended to those persons only who can prove their nationality. Excursions into the country in the southern provinces should not be undertaken without a passport.

Foreign Office passports may be obtained in London through C. Smith & Son, 63 Charing Cross, E. Stanford, 26 Cockspur Street, Charing Cross, W. J. Adams, 59 Fleet Street, or Buss, 440 West Strand (charge 2s., agent's fee 1s. 6d.).

**Custom House.** The examination of luggage which takes place at the Italian custom-houses on the arrival of the traveller by land or sea, even when the vessel has come from another Italian port, is usually very lenient. Tobacco and cigars are the articles most sought for. Weapons of all kinds are liable to confiscation (see below). In most Italian towns a tax (*dazio consumo*) is levied on comestibles, but traveller's luggage is passed at the barriers (*limite daziario*) on a simple declaration that it contains no such articles.

**Luggage.** If possible, luggage should never be sent to Italy by goods' train, as it is liable to damage, pilferage, and undue custom-house detention. If the traveller is obliged to forward it in this way, he should employ a trustworthy agent at the frontier and send him the keys. As a rule, however, the traveller will find it advisable, and less expensive, never to part from his luggage, and always to superintend the custom-house examination in person (comp. p. xv).

### IV. Public Safety. Begging.

**Public Safety** is on as stable a footing in those parts of S. Italy, Sicily, and Sardinia likely to be visited by travellers, as in countries to the N. of the Alps. Travellers will naturally avoid lonely quarters after night-fall; and this precaution is especially advisable in Naples. The isolated cases of highway robbery heard of from time to time are scarcely distinguishable from similar crimes in other countries. Strangers, whose persons and property are unknown, have practically nothing to fear from 'Brigantaggio'. In the towns the policemen are called *Guardie di Pubblica Sicurezza* (dark coat, with white cap and buttons), and in the country *Carabinieri* (black uniform, with red facings, and cocked hats). The *Guardie Municipali* of Naples (yellow buttons, numbered caps) are entrusted with the control of the traffic. — No one may carry weapons without a licence. Concealed weapons (sword-sticks; even knives with spring-blades, etc.) are absolutely prohibited.

**Begging** still continues to be one of those national nuisances to which the traveller must habituate himself. The best mode of getting rid of importunate applicants is to bestow a donation of 2 c. or

at most 5 c., or else firmly to decline giving with — ‘niente’, or a gesture of disapproval. — The misplaced generosity of some travellers, especially to children, has encouraged a habitual importunity that seriously interferes with the enjoyment of the beauty of the country, especially in the neighbourhood of Naples and in some parts of Sicily. Still more reprehensible than the bestowal of an occasional gratuity upon children, is the foolish practice of ‘scattering’ copper coins to be struggled for by the Street Arabs, etc.

#### V. Intercourse with Italians. Gratuities.

Travelling in South Italy differs essentially in some respects from that in France, Germany, and Switzerland, or even in North Italy and Rome, chiefly owing to the almost invariable necessity for bargaining with inn-keepers, cab-drivers, boatmen, and others of a similar class. The system of fixed prices is being gradually introduced, but it gains ground much more slowly in Southern than in Northern and Central Italy. On the principal routes, and especially in Naples, the insolence of the mercenary fraternity has attained an almost incredible pitch. Where tariffs and fixed charges exist, they should be carefully consulted. In other cases where an average price is established by custom, the traveller should make a precise bargain with respect to the service to be rendered, and never rely on the equity of the other party. ‘*Patti chiari, amicizia lunga*’ is a good Italian proverb. In the following pages the average prices of hotel accommodation and other items are stated with all possible accuracy, and although liable to fluctuation, will often prove a safeguard against gross extortion. The equanimity of the traveller’s own temper will greatly assist him if involved in a dispute or bargain, and he should pay no attention whatever to vehement gesticulations or an offensive demeanour. The slighter his knowledge of the Italian language is, the more careful should he be not to involve himself in a war of words, in which he must necessarily be at great disadvantage. As a rule, the traveller may depend on the data in the Handbook. Where information is required, it should be sought from printed tariffs, from fellow-travellers, policemen, respectably dressed persons present, occasionally from landlords, but seldom or never from waiters.

**Gratuities.** In a country where trifling donations are incessantly in demand, the traveller should always be provided with an abundant supply of copper coin. Drivers, guides, porters, and donkey-attendants invariably expect, and often demand as a right, a gratuity (*buona mano, mancia, da bere, bottiglia, caffè, sigaro, maccheroni*), varying according to circumstances from 2-3 sous to a franc or more, in addition to their hire. The traveller need not scruple to limit his donations to the smallest possible sums, as liberality is often a fruitful source of annoyance and embarrassment.

## VI. Conveyances.

**Railways.** The rate of travelling on the railways of Southern Italy is slow, especially on the lines to the S. of Naples and in Sicily; and the trains are often late, so that only express trains (usually 1st and 2nd cl. only) can be relied upon to make connection. The first-class carriages are fairly comfortable, the second resemble the English and French, while the third class is chiefly frequented by the lower orders. Among the expressions with which the railway-traveller will soon become familiar are — '*pronti*' (ready), '*partenza*' (departure), '*si cambia treni*' (change carriages), '*essere in coincidenza*' (to make connection), and '*uscita*' (egress). The station-master is called '*capostazione*'. Smoking compartments are labelled '*pei fumatori*', those for non-smokers '*è vietato di fumare*'. Sleeping-carriages (*coupé a letti*) are provided on all the main lines at a small extra charge. Railway time is that of Central Europe.†

In the larger towns it is better, when possible, to take the tickets at the town-agencies of the railways. When tickets are taken at the station, the traveller will find it convenient to have as nearly as possible the exact fare ready in his hand. 'Mistakes' are far from uncommon on the part of the ticket-clerks. In addition to the fare a tax of 5 c. is payable on each ticket. Express fares are at present about 20 per cent higher than the ordinary, as an extra tax (*sovratassa*) of 10 per cent has been imposed on express fares in addition to the usual government tax of 10 per cent (on distances of 13-18 M. only 5<sup>0</sup>/<sub>10</sub>) and of 1 per cent on ordinary fares for distances over 12½ M. (see under '*Sovratassa*' in the time tables). It is also important to be at the station early. The booking-office at large stations is open 1 hr., at small stations ¼-½ hr., before the departure of the trains. Holders of tickets are alone entitled to enter the waiting-rooms. At the end of the journey tickets are given up at the *uscita*. — Holders of tickets for distances over 124 M. may break the journey once, those with tickets for over 310 M. twice; but the journey must in each case be resumed before midnight of the following day, and the ticket must be presented again at the ticket-office to be checked by the *capostazione*.

The traveller is recommended to ascertain the weight of his luggage, if possible, before going to the station, in order to guard against imposition (1 kilogramme = about 2⅓ lbs.). No luggage is allowed free except small articles taken by the passenger into his carriage; the rate of charge is 4½ c. for 100 kilogrammes per kilomètre. Porters who convey luggage to and from the carriages are

† The most trustworthy time-tables are those contained in the *Orario Ufficiale delle Strade Ferrate*, etc., published at Turin monthly by the Fratelli Pozzo (with map, price 1 fr.). Smaller editions, serving for ordinary purposes, are issued at 80, 50, and 20 c.

Officially the old Italian method of reckoning the hours of the day from 1 to 24 was reintroduced in 1893 (*alle tredici* = 1 p.m., *alle venti* = 7 m., etc.

sufficiently paid with a few sous, where there is no fixed tariff, and their impudent attempts at extortion should be firmly resisted. Travellers who confine their impedimenta to articles that they can carry themselves and take into the carriage with them, will be spared much expense and annoyance. Those who intend to make only a short stay at a place, especially when the town or village lies at a distance from the railway, should leave their heavier luggage at the station till their return (*dare in deposito*, or *depositare*, 5 c. per day per piece; minimum 10 c.).

During the last few years several robberies of passengers' luggage have been perpetrated in Italy without detection, and articles of great value should not be entrusted to the safe-keeping of any trunk or portmanteau, however strong and secure it may seem (comp. p. xii).

The enormous weight of the large trunks used by some travellers not infrequently causes serious injury to the porters who have to handle them. Heavy articles should therefore always be placed in the smaller packages.

The COMBINATION THROUGH TICKETS (*biglietti di viaggio ad itinerario combinabile*), issued by the Italian railways, are available for 15-45 days and offer a saving of 20-30 per cent. Ordinary CIRCULAR TICKETS (*viaggi circolari*) for the S. Italian lines are issued under the conditions already explained in the first two parts of the present Handbook and in the time-tables. The 'Orario Ufficiale' gives plans of the various tours, which extend as far as Sicily. Tickets of both these kinds may be procured in London (at the principal stations of the southern railways; from Messrs. Cook & Son, Ludgate Circus, Messrs. Gaze, 142 Strand, etc.), in Paris, and at the principal towns in Germany and Switzerland.

These tickets have to be signed by the traveller and require to be stamped at each fresh starting-point with the name of the next station at which the traveller intends to halt. If, therefore, the traveller leaves the train before the station for which his ticket has been stamped he must at once apply to the *capostazione* for recognition of the break in the journey ('*accertare il cambiamento di destinazione*'). When the traveller quits the prescribed route, intending to rejoin it at a point farther on, he has also to procure an '*annotazione*' at the station where he alights, enabling him to resume his circular tour after his digression at another station which must be mentioned on the ticket ('*vale per riprendere alla stazione . . . il viaggio interrotto a . . .*'). If this ceremony be neglected the holder of the ticket is required to pay the whole fare for the omitted portion of the route. — Combination through-tickets may be extended for a period not exceeding the original duration and ordinary circular-tickets for a period not exceeding half of the original duration, on payment of one per cent of the original price for each day of the extension.

Travellers provided with circular tickets from Northern Italy to Rome, may obtain, in connection with these, return-tickets from Rome to Naples (41 fr. 90, 29 fr. 35 c., 18 fr.), which are valid for the period for which the circular-ticket is taken.

RETURN TICKETS (*Biglietti d'andata e ritorno*) are generally available for one day only, except those issued on Saturday or the eve of a festival, which are available for 2-3 days. It should also be observed that if the traveller alights at a station short of his destination he forfeits the rest of his ticket for the direction in which he is proceeding. In returning the ticket is available either from the end-station for which the ticket was issued or from any station short of that.

**Steam and Electric Tramways** (*Tramvie a Vapore, Tramways Elettrici*) are in use in Naples and some other parts of S. Italy and at Messina and Palermo in Sicily.

**Steamboats.** A voyage on the Mediterranean or Adriatic is highly recommended to the traveller in fine weather. If the vessel plies near the coast, the voyage is often entertaining; and if the open sea is traversed, the magnificent Italian sunsets, lighting up the deep blue water with their crimson rays, present a scene not easily forgotten. Rough weather is not very often to be apprehended in summer. Most of the steamer-routes in this Handbook are served by steamers of the *Navigazione Generale Italiana*, the head office of which is in Rome (Via della Mercede 9). Steamers of the *North German Lloyd* also ply from Genoa to Naples (R. 3) and from Naples to Sorrento and Capri (p. 153). In the Gulf of Naples, between Messina and the Lipari Islands, etc., the service is performed by the boats of less important companies.

**TICKETS** should be purchased by the traveller in person at the office of the company. First and second class family-tickets, for not fewer than three persons, are issued by all the companies at a reduction of 20 per cent on the passage-money, but not on the cost of food. Return-tickets are issued at a reduction of 10 per cent., but cannot be obtained on board the vessels. Ladies should travel first-class, but gentlemen of modest requirements will find the second cabin very fair. Second-class passengers, like those of the first, have free access to every part of the deck. Officers of the Italian and French armies, up to and including those of the rank of captain, are entitled to second-class berths only. — Enquiry should be made beforehand as to the punctuality of the vessel, as it sometimes happens in smaller ports that the shipment and unshipment of goods prolong the voyage for a day or more beyond the advertised time.

**LUGGAGE.** First-class passengers are allowed 70 kilogrammes (156 lbs. Engl.), second-class 45 kilogr. (100 lbs.), but articles not intended for personal use are prohibited.

**FEEs.** The steward expects 1 fr. for a voyage of 12-24 hrs., but more if the passenger has given unusual trouble.

**EMBARKATION.** Passengers should be on board an hour before the advertised time of starting. The charges for conveyance to the steamboat (usually 1-1½ fr. for each person with luggage) are fixed by tariff at all the seaports, and will be found in the Handbook. Passengers should therefore avoid all discussions on the subject with the boatmen, and simply direct them to row 'al Vaticano', 'alla Bella Venezia', or whatever the name of the vessel may be. On the way, the boatmen often make demands extravagantly in excess of the tariff, such as, 'Signore, sono cinque lire!' — to which the passenger may simply reply, 'avanti', or if necessary he may threaten to call in the aid of the 'Capitaneria del Porto' or superintendent of the port. On arriving at the vessel, payment should not be made until the traveller with all his luggage is deposited on deck.

The passenger gives up his ticket on board, receives the number of his berth, superintends the stowing away of his luggage, and finally repairs to the deck to observe the progress of the vessel as it quits the harbour, of which a fine view is generally obtained.

**Diligences.** Only those travellers who seek a more particular acquaintance with the country and its people have occasion to use the *Diligenze* or *Vetture Corrieri* in Southern Italy. On the more frequented routes a *Carriage* with one horse may generally be hired for ½-¾ fr., and on the less frequented for less than ½ fr. per kilomètre.



**Walking Tours.** An Italian never walks if he can possibly drive; to him it is an inscrutable mystery how walking can afford pleasure. In the more frequented districts, however, such as the environs of Naples, the inhabitants are accustomed to this mania of travellers from the north; and the numerous sections of the Italian Alpine Club, founded for the exploration of the Italian Alps as well as of the Apennines, have also introduced the habit among the native cultivated classes. Prolonged and fatiguing walking-tours, such as are undertaken in more northern climates, will be found impracticable in Italy. Cool and clear weather should if possible be selected, and exposure to the scirocco studiously avoided. The height of summer is totally unsuitable for tours of this kind.

**Biding.** A horse (*cavallo*), mule (*mulo*), or donkey (*sommāro*; Neapol. *ciuco*; Sicil. *vettura*, applied to all three animals), between which the difference of expense is trifling, often affords a pleasant and cheap mode of travelling, especially in mountainous districts, where the attendant (*pedone*) also acts as a servant for the time being. Side-saddles for ladies are also generally procurable. A bargain should be made previously, *tutto compreso*, a gratuity being added if the traveller is satisfied. The donkey-drivers have an unpleasant habit of inciting their animals to the top of their speed when passing through a town or village, and it is as well to warn them beforehand that their 'mancia' will suffer if they do not go quietly through the streets.

The traveller should in all cases make his arrangements personally with the coachmen, boatmen, donkey-drivers, or guides; for the intervention of waiters, landlords, portiers, or similar agents simply adds considerably to the cost.

## VII. Hotels. Private Apartments.

**FIRST CLASS HOTELS**, comfortably fitted up, are to be found at Naples and some of the places in its vicinity, at Brindisi, Palermo, Messina, Catania, and Taormina, the landlords of many of them being Swiss or Germans. Rooms 2½-5 fr., bougie 50c. - 1 fr., attendance 1 fr. (exclusive of the portier and frequently also of the 'facchino' or boots), table-d'hôte 4-6 fr., and so on. The charge for dinner does not include wine, which is usually dear. For a prolonged stay an agreement may generally be made for pension at a more moderate rate. Visitors are expected to dine at the table-d'hôte; otherwise they are charged more for their rooms. Meals served at special hours or in the travellers' apartments are charged considerably more. A charge of 1-1½ fr. is generally made for the use of the hotel-omnibus from the station; a cab is therefore often cheaper and more expeditious, while it offers the additional advantage of enabling the traveller to proceed at once elsewhere if he is dissatisfied with the accommodation offered in the hotel he may have selected first. Even

at the best hotels in S. Italy and Sicily it is advisable to come to an understanding beforehand as to the charge for rooms, light, and attendance. During the height of the season, the best hotels, especially in Naples, are sometimes so full that rooms cannot always be obtained by writing in advance. It is therefore advisable to prepay the answer, to prevent disappointment on arrival.

The numerous **PENNSIONS** in or near Naples, often kept by English or German ladies, are usually comfortable, clean, and moderate. Prices of course vary according to the accommodation demanded and the length of stay. Passing travellers are received at many of them even for a day or two. As the price of *déjeuner* is usually (though not universally) included in the fixed daily charge, the traveller must either sacrifice some of the best hours for sight-seeing and excursions, or pay for a meal he does not consume.

**SECOND CLASS INNS** may usually be found, especially in the neighbourhood of Naples, offering a reasonable amount of comfort and convenience. It is usual in these houses to arrange for a pension-charge (even for a single day), in which wine is generally included. In the larger towns, as in Northern and Central Italy, these inns generally have a *trattoria* in connection with them. Room 1½-3, light and attendance 1 fr. per day. Enquiry as to charges, however, should always be made beforehand; and in bargaining for a room the '*servizio e candela*' should not be forgotten. An extortionate bill may even be reduced though no previous agreement has been made, but never without long and vehement discussions. Attendance is generally included in the charge for rooms; but if not, 1 fr. per day may be divided between the waiter and the *facchino*, or less for a prolonged stay. — Travellers should not omit to provide themselves with matches (comp. p. 28).

The recommendations of landlords with reference to hotels in other towns should be disregarded, as they are rarely disinterested.

Money and other valuables should never be left in the traveller's apartment, but should either be carried on the person or deposited with the landlord in exchange for a receipt.

**PRIVATE APARTMENTS** are recommended for a prolonged stay. A distinct agreement as to rent should be made beforehand. When a house or a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of someone acquainted with the language and customs of the place (e.g. a banker), in order that all legal formalities may be duly observed and 'mis-understandings' prevented. To sign such a contract without reliable advice is distinctly dangerous. For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, and other details, will generally suffice. Comp. p. xxiv.

The popular idea of cleanliness in Southern Italy is behind the age, dirt being perhaps neutralised in the opinion of the natives by the bril-

liancy of their climate. The traveller will rarely suffer from this shortcoming in the better hotels and lodgings even of the second class; but those who quit the beaten track must be prepared for privations. In the village inns the pig (*animale nero*) is a privileged inmate, and the poultry are freely admitted. Iron bedsteads should if possible be selected, as being less infested by the enemies of repose. Insect-powder (*polvere insetticida*, or *contro gli insetti*, or Keating's; better procured before leaving home) or camphor should be plentifully sprinkled on the beds and on the traveller's clothing in places of doubtful cleanliness. The *zanzäre*, or mosquitoes, are a source of great annoyance, and even of suffering, in summer and autumn. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*zanzariéri*) round the beds, masks for the face, and gloves are used to ward off the attacks of these pertinacious intruders. The burning of insect-powder over a spirit-lamp is also recommended, and pastilles for the same purpose may be purchased at the principal chemists'. A weak solution of carbolic acid or of boracic acid is efficacious in allaying the irritation caused by the bites.

A list of the Italian names of the ordinary articles of underclothing (*la biancheria*) will be useful in dealing with the washerwoman: shirt (linen, cotton, woollen), *la camicia* (*di tela, di cotone, di lana*); collar, *il solino*; cuff, *il polsino*; drawers, *le mutande*; woollen undershirt, *una flanella*, or *giubba di flanella*; petticoat, *la sottana*; stocking, *la calza*; sock, *la calsetta*; handkerchief (silk), *il fazzoletto* (*di seta*). To give out to wash, *dare a bucato* (*di bucato*, newly washed); washing-list, *nota*; washerwoman, *laundress*, *la lavandaia*, *la stiratrice*.

Hotel-keepers who wish to commend their houses to British and American travellers are reminded of the desirability of providing the bed-rooms with large basins, footbaths, plenty of water, and an adequate supply of towels. Great care should be taken to ensure that the sanitary arrangements are in good order, including a strong flush of water and proper toilette-paper; and no house that is deficient in this respect can rank as first-class or receive a star of commendation, whatever may be its excellences in other departments.

### VIII. Restaurants, Cafés.

Restaurants of the first class do not exist in Southern Italy; even in Naples good French cookery is to be found only in the large hotels. The national *Trattorie*, however, are sometimes very good; and even in the smaller towns the traveller will have little difficulty in finding a tolerable, though not always scrupulously clean, establishment of this kind. In Sicily a trattoria is usually called *Caffè*. They are generally open from 11 a.m. (for the *Collazione* or *déjeuner*), and are usually closed about 8 p.m. Dinner (*Pranzo*) is usually taken between 5 and 8: either *alla carta* for 1½-3 fr., or sometimes a *prezzo fisso* for 2-5 fr. Italian customers have no hesitation in ordering away ill-cooked or stale viands, and they often inspect the fish or meat before it is cooked and make a bargain as to the price. Wine is usually brought in open bottles (p. xxi). The diner calls for the bill with the words '*il conto*'. The waiter (*cameriere*) expects a gratuity of about 5 c. for each franc of the bill. If too importunate in his recommendations or suggestions, he may be checked with the word '*basta*'. — Residents for some time in a town should arrange to pay a monthly subscription ('*pensione*') at a lower rate, or, as is customary in Sicily, stipulate for a reduction (*sconto*) of price, on condition of taking so many meals a month in the selected caffè.

## List of the ordinary dishes at the Italian restaurants: —

- Antipasti*, relishes or whets.  
*Minestra*, or *Zuppa*, soup.  
*Brodo* or *Consumè*, broth or bouillon.  
*Zuppa alla Sanità*, soup with green vegetables and bread.  
*Minestra di riso con piselli*, rice-soup with peas.  
*Risotto*, a kind of rice-pudding (rich).  
*Paste asciutte*, macaroni; *al sugo e al burro*, with sauce and butter; *al pomodoro*, with tomatoes.  
*Carne lessa, bollita*, boiled meat; *in umido, alla genovese*, with sauce; *ben cotto*, well done; *al sangue, all'inglese*, underdone; *ai ferri*, cooked on the gridiron.  
*Fritto*, fried meat.  
*Manzo*, beef.  
*Anneccia*, young beef (in S. Italy).  
*Arrosto*, roasted meat.  
*Arrosto di vitello*, roast-veal.  
*Bistecca*, beefsteak.  
*Maiale*, pork.  
*Arista*, chine of pork.  
*Agnello*, lamb.  
*Capretto*, kid.  
*Montone*, mutton.  
*Testa di vitello*, calf's head.  
*Fegato di vitello*, calf's liver.  
*Costoletta* or *braciola di vitello*, veal-cutlet.  
*Costoletta alla Milanese*, veal-cutlet baked in dough.  
*Egaloppe*, veal-cutlet in bread-crumbs.  
*Ostriche*, oysters (good in winter only).  
*Pesce*, fish.  
*Soglià*, a kind of sole.  
*Tonno*, tunny.  
*Presciutto*, ham.  
*Salame*, sausage (usually with garlic, *aglio*).  
*Uova*, eggs; *da bere*, soft; *dure*, hard; *al piatto*, poached.  
*Anitra*, duck.  
*Pollo*, fowl.  
*Tacchino* or *Gallinaccio*, turkey.  
*Tordo*, field-fare.
- Crocchetti*, croquettes.  
*Gnocchi*, small puddings.  
*Stufatino, cibrio, ragout*.  
*Contorno, Guarnizione*, garnishing, vegetables, usually not charged for.  
*Patate*, potatoes.  
*Insalata*, salad.  
*Polenta*, squashed maize.  
*Carciofi*, artichokes.  
*Asparagi*, asparagus.  
*Spinaci*, spinach.  
*Piselli*, peas.  
*Lenticchie*, lentils.  
*Cavolfiori*, cauliflower.  
*Fave*, beans.  
*Fagiolini* or *Cornetti*, French beans.  
*Funghi*, mushrooms.  
*Sale*, salt.  
*Pepe*, pepper.  
*Mostarda francese*, sweet mustard (mixed with vinegar).  
*Senäpe, Mostarda inglese*, hot mustard.  
*Fruita* or *Giardinetto*, fruit-desert; *frutta secche*, nuts, raisins, almonds, etc.  
*Crostata di frutti*, fruit-tart.  
*Crostata di pasta sfoglia*, a kind of pastry.  
*Dolce*, pudding.  
*Zuppa inglese*, a kind of pudding (somewhat in the style of a trifle).  
*Frittata*, omelette.  
*Fragole*, strawberries.  
*Pera*, pear.  
*Mele*, apples.  
*Persicche, Pesche*, peaches.  
*Uve*, grapes.  
*Fichi*, figs.  
*Noct*, nuts.  
*Limone*, lemon.  
*Arancio*, orange.  
*Pane francese* or *mecanico*, bread made with yeast (the Italian is without).  
*Finocchio*, root of fennel.  
*Formaggio*, or in S. Italy *caccio*, cheese.  
*Burro*, butter.

The *Maccaroni* of Naples is much esteemed, but is generally hard, and should therefore be ordered 'ben cotti'. It is usually flavoured with *pomi d'oro* (tomatoes), of which the Neapolitans are very fond. *Sea-fish* and *ragosta*, a kind of lobster, excellent. Shell-fish soup (*suppa di vongole*), a good but indigestible dish.

Cafés are frequented for breakfast and luncheon, and in the evening by numerous consumers of ices.

Café noir (*Caffè nero*) is most commonly drunk (15-25 c. per cup). *Caffè latte* is coffee mixed with milk before served (30-35 c.; 'capuccino', or small cup, cheaper); or *caffè e latte*, i.e. with the milk served separately, may be preferred. The usual viands for lunch are ham, sausages, cutlets, and eggs. Ices (*gelato*) of every conceivable variety are supplied at the cafés,

particularly at Naples, at 30-80 c. per portion; or half-a-portion (*mezza*) may generally be ordered. *Sorbetto*, or half-frozen ice, and *Granita*, or iced water (*limonata*, of lemons; *aranciata*, of oranges; *di caffè*, of coffee), is chiefly in vogue in the forenoon.

The **Wine Shops** (*Osterie*) are almost exclusively frequented by the lower ranks. In shops outside the towns the wine is very cheap and often excellent. The numbers on the outside of the shops (4, 5, 6, etc.) indicate the price per  $\frac{1}{2}$  litre in soldi. Bread, cheese, and eggs are usually the only viands provided.

Wine (*vino da pasta*, table-wine; *nero*, red; *bianco*, white; *pastoso*, sweet; *asciutto*, dry; *del paese*, wine of the country) is usually supplied in bottles containing one-half or one-fifth of a litre (*un mezzo litro*; *un quinto* or *bicchieri*). Wines of a better quality are sold in ordinary quarts and pints.

**Cigars** (*sigaro*) in Italy are a monopoly of Government, and bad: *Trabucos* 20 c., *Minghettis* 15 c., *Virginias* 8-15 c., *Toscani*, *Napoletani*, *Cavours* 7 $\frac{1}{2}$ -10 c., etc. Good imported cigars may be bought at the best shops in the large towns for 25-60 c., and also foreign cigarettes. — Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

### IX. **Sights, Theatres, Shops.**

**Churches** are open in the morning till 12, and generally again from 2-4 to 7 p.m. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. At festivals and for a week or two before Easter the works of art are often temporarily covered. Those which are always covered are shown by the verger (*sagrestano*) for a small gratuity (p. xiii). — For the use of a chair in the churches a charge of 5 c. is frequently made.

**Museums**, picture-galleries, and other collections are usually open from 10 to 4 o'clock. All the collections which belong to government are open on week-days at a charge of 1 fr., and on Sundays or Thursdays gratis. Artists and archaeologists receive free admission (*permesso d'entrata gratuita*) on presenting an application on stamped paper (60 c.) accompanied by proof of their claims (*e.g.* by a certificate from a consul); and scholars are admitted on the same conditions if attested by some learned institution in Italy. The permesso when granted is valid for all government collections. The attendants are forbidden to accept gratuities. The collections are closed on public holidays.

The *Museo Nazionale* at Naples, for instance, is closed on New Year's Day, Epiphany (6th Jan.), the king's birthday (14th Mar.), Easter Sunday, Ascension Day, Whitsunday, Corpus Christi, Festa dello Statuto (first Sunday in June), Day of SS. Peter & Paul (29th June), the queen's saint's day (29th July), Assumption of the Virgin (15th Aug.), Birth of the Virgin (8th Sept.), St. Januarius (19th Sept.), All Saints' Day (1st Nov.), the crown-prince's birthday (11th Nov.), the queen's birthday (20th Nov.), Feast of the Conception (8th Dec.), and on Christmas Day.

**Theatres.** The performances at the larger theatres, beginning at 8, 8.30, or 9, and ending at midnight or later, consist exclusively of

operas and ballets, the first act of an opera being usually succeeded by a ballet of three or more acts. The pit (*platea*), to which holders of the ordinary *biglietto d'ingresso* are usually admitted, is the usual resort of the men. For the reserved seats (*scanni chiusi, sedie chiuse, poltrone, posti distinti*) and boxes (*palco*) additional tickets must be taken. Ladies of course engage a box, or at least reserved seats. These seats should always be secured in advance. — The theatre is a favourite evening-resort of the Italians, and silence during the performance of the music is never very strictly observed.

**Shops** rarely have fixed prices. As a rule two-thirds or three-quarters of the price asked should be offered (comp. p. 25). '*Non volete?*' (then you will not?) is a remark which generally has the effect of bringing the matter to a speedy adjustment. Purchases should never be made by the traveller when accompanied by a valet-de-place. These individuals, by tacit agreement, receive at least 10 per cent of the purchase-money, which of course comes out of the purchaser's pocket.

### X. Post Office. Telegraph.

In the larger towns the Post Office is open daily from 8 a.m. to 8 or 8.30 p.m. (also on Sundays and holidays), in smaller places it is generally closed in the middle of the day for two or three hours.

**Letters** (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. When asking for letters the traveller should present his visiting-card instead of giving his name orally. Postage-stamps (*francobolli*) are sold at the post-offices and at many of the tobacco-shops. The Italian for letter-box is *Buca* or *Cassetta* (for letters, *per le lettere*; for printed papers, *per le stampe*).

**LETTERS** of 15 grammes ( $\frac{1}{2}$  oz., about the weight of three sous) by town-post 5 c., to the rest of Italy 20 c., abroad (*per l'estero*) 25 c. The penalty (*segnatassa*) for insufficiently prepaid letters is double the deficiency. — **POST-CARDS** (*cartolina postale*), for town-post 5, for the rest of Italy and abroad, 10 c., reply-cards (*con risposta pagata*), inland 15 c., for abroad 20 c. — **BOOK-PACKETS** (*stampe sotto fascia*) 2 c. per 50 grammes, for abroad 5 c. — **REGISTRATION FEE** (*raccomandazione*) for letters for the same town and printed matter 10 c., otherwise 25 c. The packet or letter must be inscribed ('*raccomandata*'), and the stamps must be affixed in front at the different corners. — **POST OFFICE ORDERS**, see p. x.

A **PARCEL POST** exists between Italy and Great Britain, the rates and conditions of which may be ascertained at any post-office. The parcels must be carefully packed and fastened and may not contain anything in the shape of a letter; and a custom-house declaration must be filled up for each. Articles such as flowers, etc., not liable to duty are best sent as samples of no value (*campione senza valore*) in Italy 2 c. per 50 gr., abroad 10 c.

**Telegrams.** For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr.: Great Britain 26 c., France 14, Germany 14, Switzerland 6-14, Austria 6-14, Belgium 19, Holland 23, Denmark 23, Russia 42, Norway 34, Sweden 26 c. — To America from  $3\frac{3}{4}$  fr. per word upwards, according to the distance. — In Italy, 15 words 1 fr., each additional word 5 c. Telegrams with special haste (*telegrammi urgenti*), which take precedence of all others, may be sent in Italy at thrice the above rates.

## XI. Climate and Health of Naples.

**Climate.** The hills in the vicinity of Naples afford only a partial protection against the winds. The *Posilipo* and the heights of *Sant' Elmo* and *Capodimonte* shelter it fairly well on the N.W. and N.; but the N.E. (*Tramontana*), S.E. (*Scirocco*), and S.W. (*Libeccio*) winds are opposed by no such natural barrier. The alternation of these air-currents from the N. and S. exercises the most material influence upon the temperature of the different seasons at Naples, and is the usual cause of the extreme variations which sometimes occur in the course of a single day. *September* is almost invariably hot and oppressive, but the first half of *October* is usually much cooler, the mean temperature being about 65° Fahr. and the sky generally bright and cloudless. In *November* the rainy S. wind prevails, while in *December*, when the N. wind blows, many fine days are enjoyed. The weather at this season is often remarkably mild. The mean winter temperature is about 50°, but in the cold nights of *January* the thermometer sometimes sinks 5-6° below freezing-point. Snow seldom falls in Naples itself, but in *January* the surrounding mountains are sometimes covered with a mantle of snow which imparts a bitter keenness to the E. and N.E. winds. Fogs are very rare. Towards the end of *January*, or in *February* at latest, the S. winds again predominate, and a rainy season sets in, which often lasts till *April*. *March* resembles an English *April* in its changeableness, while *April* (mean temperature 60°) is perhaps the most delightful month of the whole year, *May* (68°) is also an exceedingly pleasant month. In *June*, *July*, and *August* the prevalent winds are from the N. and N.E. The heat sometimes rises to 100° (mean 72-77°), but is pleasantly tempered by the sea-wind, which rises in the forenoon and blows till about 2 p.m., an advantage unknown at Rome or Florence.

In Mt. Vesuvius the Neapolitans possess a gigantic barometer. The direction in which the smoke issuing from the crater blows often announces a change of weather twenty-four hours beforehand. When it blows towards Capri, good weather may be expected (in winter a clear sky and cool temperature); when it is turned towards Ischia, we may look for E. wind (*Greco Levante*) and cold weather. Indications of the approach of the *Scirocco* are specially important, as during the prevalence of this depressing wind, perfect repose is desirable. Thus, when the crater is concealed by a thick layer of clouds, we may expect S. wind, often accompanied by heavy rain. Another premonition of the *scirocco* is afforded when Capri appears of a dark blue colour and unusually near and distinct. Long, low, and regular waves rolling in from the Bocca Piccola also as a rule betoken the approach of the *scirocco*.

**Health.** The sanitary condition of Naples has greatly improved of late years and is on the whole not unsatisfactory. The immense *Acqua di Serino* (pp. 32, 81) now brings a copious supply of good



water to the town; many of the crowded and infected lanes and alleys have been demolished (p. 32); and finally a general sewerage system for the whole town has been begun. The mistaken idea, however, that no change whatever need be made in his mode of life often exposes the traveller to risks which a little caution would easily evade. The principal danger to visitors to Naples consists in the so-called Neapolitan fever, a variety of typhus to which numerous strangers fall a prey. In the great majority of cases, however, this illness takes a favourable course; and it is only when complicated with other maladies that danger to life need be feared.

Whatever be the primary causes of the often exaggerated evil sanitary reputation of Naples, the immediate or exciting cause may almost invariably be traced to imprudence on the part of the travellers, especially of those who wish to see everything in the shortest possible time, allow themselves no time for repose, and neglect the commonest sanitary precautions. It cannot be too emphatically asserted that nearly all the acute diseases by which visitors to Naples are attacked are due to imprudences in diet, to neglected colds, or to excessive fatigue. Even the hardest traveller from the N. should take the utmost care in avoiding these three provocatives of disease. On the smallest symptom of indisposition all excursions should be given up until the nervous system has recovered its usual tone. A physician should also be consulted. Malarial affections are most generally incurred on excursions to Lago d'Agnano or Baiæ, or other places in the Phlegrean Fields. Pæstum and the railway-journey through the Roman Campagna are also more or less dangerous in this respect. The best prophylactic measures consist in warm clothing, an avoidance of the hours of sunset, and the shutting of the windows in the railway-carriage. Those who, notwithstanding all precautions, are attacked by malaria, should at once seek change of air in Sorrento, Capri, or La Cava. Naples is often trying for persons with weak lungs on account of the sudden changes of temperature in winter, and such persons should not fix their abode here without medical advice. Pozzuoli or Capri is generally much more congenial to patients of this class.

Rooms, or at least bedrooms, facing the S. are almost essential for the delicate and highly desirable for the robust. If such cannot be obtained, those facing the W. are the next best in winter, those facing the E. in summer. Corner rooms and lodgings on the ground-floor should be avoided. The uppermost floors of houses are often damp on account of the thinness of the walls and ceilings. Care should be taken to see that all the doors and windows close satisfactorily. The healthiest parts of the town are the *Corso Vittorio Emanuele*, the *Rione Principe Amedeo*, and the *Pizzofalcone*. The upper part of the *Strada Santa Lucia* may be recommended to those who do not fear a little wind and dust. There are also numerous comfortable and healthy dwellings in the *Strada Chiatamone*, the *Ri-*

*viera di Chiata*, and the *Mergellina*, although the drains here emptying themselves into the sea often pollute the air very perceptibly when the wind blows inshore. One of the physicians mentioned at p. 24 should, however, in this case be consulted in the choice of a dwelling, as many of the houses here are so defective in hygienic arrangements that they are positively unhealthy and dangerous.

The visitor to Naples should as a general rule wear warmer clothing than he would at home in a similar temperature. Natives are generally much more careful in this respect than strangers, as they know from experience that a cold at Naples is too likely to usher in a severe illness. The traveller should therefore always be provided with a greatcoat or shawl, which he should make use of in the evening, when sitting in a carriage or boat, or when exposed to sudden alternations of sun and shade. Exposure to the summer sun should be avoided as much as possible, and a sunshade should be used both in walking and driving. Long walks should be avoided as much as possible; fortunately the low fares of the cabs and tramways make driving comparatively inexpensive. It is also necessary to be warmly covered during sleep; the supply of bed-clothes at the hotels and lodging-houses is often apt to be scanty.

Moderation in eating and drinking is, of course, imperative. The appetite gradually decreases under a southern sun, but at first strangers are sometimes apt to eat excessive quantities of maccaroni, cheese, fruit, etc. The traveller should adopt the Neapolitan custom of rejecting fish that are not quite fresh. Oysters are also dangerous here when not fresh; and cases of typhus have been traced to the consumption of oysters from Santa Lucia (p. 35), where the shell-fish are kept in undesirable proximity to the mouths of the sewers. It is safer, therefore, to dispense with this luxury altogether. Ripe fruit eaten in moderation at meals is perfectly wholesome, but the fruit offered at table-d'hôte even in the best hotels is often unripe, as the Neapolitans prefer it in this state. Water-melons (*Anguria*) and the figs of the Indian cactus are better left untouched. A free indulgence in fruit should be especially avoided in autumn, when the excessive heat predisposes to diarrhœa. The *Sorbe*, a kind of fruit resembling the medlar and containing a large quantity of tannin, is often useful in counteracting a diarrhœic tendency. A dozen or so of this fruit may be eaten at once without fear of prejudicial consequences. Diarrhœa induced by violent exertion in hot weather may often be cured by the use of *Granita* (p. xxi). Rice and the homœopathic tincture of camphor are also common remedies, but thorough repose is the chief desideratum. The ordinary red wines of the country are usually sound and good, and a moderate use of them when pure may be thoroughly recommended. Those who find them unpalatable should drink claret. The native white wines, though generally lighter than the red, are too astringent in their action.

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**ANCIENT ART,**  
from the German of  
**Prof. Reinhard Kekulé.**

*Wir tragen  
Die Trümmer hinüber  
Und klagen  
Über die verlorne Schöne!*  
(Goethe).

The traveller whose attention is directed to the treasures of the National Museum at Naples, to the relics of antiquity scattered throughout Southern Italy and Sicily, and who, possibly setting foot on the soil of Attica, finds himself, if favoured by fortune, in the presence of her glorious ruins — has in all probability had his appetite whetted in Rome, and has there collected such data as he will readily apply to all that presents itself as new to his observation. But even he who turns himself at once to the contemplation of a heritage of antiquity such as that comprised in the favoured regions of Campania and Sicily has the promise of a rich and abundant harvest, if he but know how to prize its fruits.

The National Museum partakes in many of its departments of the same character as the Vatican with its statue-world, and includes many works in marble which have indeed been brought thither from Rome, notably those formerly belonging to the Farnese family. By the careful observer many of the statues will be recognised as repetitions of those already seen in Rome. They belong to the numerous class of copies made from renowned masterpieces, which in the old Roman time were indispensable adjuncts to a display of wealth and refinement. Many of these marbles betray, owing to a certain redundancy and pliancy of outline, a taste peculiar to the people of these coasts upon which Nature has lavished her choicest gifts. The exquisite Greek coins remind us that we are in a land that was once the thriving and envied seat of Greek culture. Innumerable tripods, candelabra, lamps, braziers, jars, jugs, caskets, bracelets, needles, house and kitchen-utensils of all kinds, weapons of warriors and gladiators, the numerous figures in bronze, above all a stately array of some hundreds of wall-paintings, unique in the world, indicate with sufficient clearness that here are collected the results of excavations which present as in a mirror a complete and charming picture of ancient life, and that we are in the immediate neighbourhood of Pompeii, Herculaneum, and Stabiae, long buried at the foot of Vesuvius.

His first impression of purely Greek art the Northern traveller

in Italy receives at *Paestum*. The approach through a lonely, silent country; the picturesque beauty of the ruins and landscape with the glittering sea in apparently close proximity; the melancholy reflection that these proud temples before their decay looked upon a thriving Hellenic city amid the smiles of nature, instead of a fever-stricken pestilential wilderness: all this serves so to excite the susceptibility of the beholder, that he will find the impression produced by these ruins, conspicuously that of the Temple of Poseidon, almost more overpowering than even the spectacle of the Roman forum. There the scale, the solidity and splendour of the edifices, as well as the surpassing wealth of form and sculptured ornament, are imposing. Here the architecture appears externally poor in merely superficial decoration: poorer than it was originally. The coating of stucco, so fine and firmly set that it gave to the porous limestone a surface smooth as marble, is shattered and weather-stained; the forms themselves have extensively suffered; wind and weather have obliterated the colours which decorated the triglyphs, the mutules, the cornices, and other small articulations of the building. But precisely in this absence of adornment, in a simplicity which brings to view only what is indispensable and essential, does this stern Doric temple with its dense array of mighty columns, with its lofty and ponderous entablature and far-reaching projection of cornice, in the clear and simple disposal of the masses, in solemnity and strength of proportion, in beauty and distinctness of outline, present itself as a revelation of the spirit of Greek architecture, which so fills us with amazement that we are apt to overlook the very slight expenditure of material space employed to produce this incomparable impression of grandeur and sublimity. One who has seen the ruins of *Paestum* will have the more pleasure in examining less impressive mementoes of the Greek ages from the city dedicated to Poseidon — the fine monumental paintings from *Paestum* in the National Museum of Naples: Warriors departing for the combat whence they are never to return.

The Temple of Poseidon at *Paestum* is ascribed to the close of the 6th century B.C. From a far remoter past, however, dates the fragment of art-history which we are enabled to trace in *Selinus*, although it cannot of course be deciphered on the spot from its ruins alone. The imagination is less severely taxed to supply all that is lost to the beauteous ruins in *Segesta* and *Girgenti*. In *Selinus* the effects of earthquakes have been so destructive that a clear conception of the temples can be attained only by reference to the architects' plans and drawings. The sculptures belonging to these temples, brought to light by recent excavations, are to be found in the Museum of Palermo. The oldest temple, usually distinguished by the letter C, is that on the Acropolis. This was probably dedicated to Apollo as god of succour, and was erected immediately after the foundation of the city, an event assigned variously to B.C.

651 and B.C. 628. The neighbouring and northernmost temple of the Acropolis, *D*, presumably sacred to Athena, is scarcely more recent. In the three metope-reliefs which belong to the first-named temple *C*, scarcely a trace of Grecian beauty is discernible; indeed they are almost ludicrously primitive and rude. And yet they afford an instructive insight into the rudimentary **Sculpture of the Greeks**. Possibly, in the place for which they were designed, aloft between the triglyphs of a Doric frieze, and set in a framework of strong and clearly defined architectural lines, the reliefs may have had a less repulsive effect. But it is curious to observe how the same stage in art which had in architecture attained to an essentially coherent system, primitive perhaps in its severity and unwieldiness, yet conveying the impression of harmony in its completeness, should in the rendering of such figures as would contribute to its architectural ornamentation be beset by a childish restraint and uncertainty of aim; how the same eye that watched over the ordered arrangement of each part and proportion as well as the delicate rendering of each line and ornament of the building, could be content to give representations of mythical events, which, as it appears to us, can have had no other merit than a ruthless and violent distinctness and a grotesque vivacity, entailing the disfigurement of the human form and the entire sacrifice of natural proportion. And yet in these characteristics lies the germ of a mighty future, in the religious enthusiasm which animated the artist as he strove to give intelligible expression to the sacred history which he had to relate, in the independence and directness with which he embodied its purport in sculptured forms. Not that we can suppose such scenes to have been altogether new to him. He might have seen them in other places and in earlier times. But he had to mould them anew and from his own individual resources, without available pattern, and without that readiness in execution which the hand can only acquire by frequent exercise. The head of Medusa alone, this earliest figurative expression of destruction and horror, is clearly and unfailingly portrayed. To the artist as well as his contemporaries this poverty in execution was not apparent. Their successors were not slow to make far different pretensions. If a kind fate had preserved the single statue of the youthful god that stood in the sanctuary, or at some future time should discover it to us, we should probably be overwhelmed with astonishment at the contrast between the statue and the reliefs. At a time when such reliefs as these were possible, Greek art had already possessed itself of a definite type for the statue of Apollo, and for the youthful form, generally, marked, indeed, by archaic stiffness, but conformable with the law of nature in shape and proportion; while by constant comparison with nature it continued to gain in purity and truthfulness.

By the same process representation in relief is gradually ennobled. Offences against proportion and drawing are more easily overlooked in relief than in a lifesize work in the round; the susceptibility of the eye, moreover, is more readily forgotten in the interest excited by the pictorial narration. The monuments of Selinus are pre-eminent in the opportunity they afford for observing on the spot what has sprung from these beginnings. Of the group on the Eastern hill the Temple *F* in point of time is next to those of the Pæan Apollo and of Athena. Then come Temple *G*, likewise dedicated to Apollo, one to Juno (*E*), and lastly Temple *A*, occupying the Acropolis. Temple *F* still belongs to the 6th century B.C., a period when the building of the Apollo Temple *G* had begun, to be completed at a later period. The Heræum (Temple of Juno) *E* and temple *A* date from the middle of the 5th century B.C. or not much later. Two halves of metope-slabs have been brought to light which adorned the temple *F* (a god and goddess contending with giants), and four similar slabs from the Heræum are so far preserved that they furnish a sufficiently intelligible representation of Zeus and Hera, Artemis and Actæon, Heracles and the Amazons, and Athena contending with the Giants.

In both metopes from *F* extraordinary clearness and animation again arrest the attention. The impetuous rush of the victorious goddess, the dying agonies of the fallen giant, his head convulsively thrown back, his mouth open and grinning, his utter helplessness, are rendered with a turbulence, and with an expenditure of means, which appear to us very much in excess of what is needed for clear expression, and which simply outrage instead of satisfying one's sense of the beautiful. The two art-stages to which these reliefs, and the quaint rudeness of those of the Apollo Temple on the Acropolis belong, offer a certain analogy. In both cases all available means are applied with recklessness and in excess. Those, however, at the disposal of the later artist were infinitely richer and more perfect. While his predecessor had not altogether mastered the forms of art, he had acquired a certain familiarity with them, though at the cost of much toil and trouble; but his power was so new and unwonted that he could not refrain from abusing it. The *Metopes from the Heræum* on the other hand, which mark the maturity of archaic art, show a command of expression ennobled by a fine perception of the beautiful. These qualities declare themselves most felicitously in the two compositions which represent the meeting of Zeus and Hera on Mount Ida and Artemis punishing Actæon. The expression of godlike serenity and joy which pervades the first scene transcends all similar efforts whether of earlier or later art: while the second is scarcely less admirable from the way in which the unmistakable wildness of the subject is subdued to something like softness by modulation of movement and occupation of allotted space. The technical method employed in the more recent metopes

is peculiar. In the antique vases with black figures on a red ground the men are usually black, and the women, as far as the body itself is visible, white. Here the indication of the lighter and darker flesh-colour of the two sexes has superficially supplied a necessary characteristic. But the perfected art also resorted to this distinction in rendering flesh-colour. In the paintings of Pompeii the bronzed, sunburnt bodies of the men form an effective contrast to the delicate and fairer forms of the women. Something of the same kind is found in the metopes of the Heræum. As the entire temple is of tufa, they too are of the same material. Owing to the rugged and faulty nature of the material the architect resorted to a coating of stucco upon which he displayed his gaudy decoration. In the reliefs the nude forms of the women are given in white marble. The harmony of the different portions of the reliefs, multiform as they were, was restored by a profuse application of colour, which the purely architectural accessories also required.

Every new discovery, in which the excavations of the last twenty years have been so prolific, brings the sculptures of Selinus one step farther from the artistic isolation which presented them as almost insoluble problems to the original discoverers. The quaint, crude reliefs of Temple C recall by the style of their carved forms the curious poros-sculptures which have been exhumed on the Acropolis at Athens; and doubtless their colouring was as vivid and striking as the colouring of those sculptures. The powerful reliefs from Temple F, with their representations of warriors exerting their strength to the full, rank with the Combats of the Giants from the treasury of the Megarans at Olympia. The beautiful metopes of the Heræum exhibit a close affinity with the sculptures of the temple of Zeus at Olympia. They may perhaps display a more successful and more charming gracefulness than the Olympian works: but in the methods of composition, in the naïve vivacity of the æsthetic sense, and even in the conception of nature, it is impossible to fail to recognize in both the same artistic method, founded on the common ground of an equal artistic development, and very clearly differentiated, for example, from the Æginetan marbles. With the artistic style of the sculptures from the Heræum at Selinus may be compared the newly discovered Ionic temple at Locri, as affording an example of a not very alien method of treatment.

Beside all these original decorative sculptures, there is an admirable copy of a great work of not much later date that ably maintains its place in virtue of its majestic severity and restrained energy. This is the Farnese *Head of Juno* (p. 62), which at once recalls to our minds the Artemis of the Heræum at Selinus. In a well-known passage in his history of art, Winckelmann describes perfect beauty as twofold, as having a double grace: the one as winning, — 'she descends from her eminence, revealing herself to the observant eye with a suavity devoid of self-abasement: she is

not over-anxious to please, but would not be overlooked'. The other is self-sufficient and would be sought rather than court attention, — 'she holds converse only with the wise, appearing to the populace inimical and austere, she conceals the emotions of her soul, and nearly attains to the blessed repose of the divine nature: and thus according to ancient writers the greatest artists sought to pourtray her'. To those who know how to observe will be revealed beneath the austere solemnity of this Farnese Juno an impressive picture of godlike repose and majesty.

The sculptures of the Temple of Zeus and the Heræum at Selinus find a parallel as regards violence of action and motion in the group of the tyrant-slayers *Harmodius and Aristogeiton*, in the Museo Nazionale at Naples (p. 62), a marble copy of that work of *Critios* and *Nesiotes* which stood in the market-place at Athens. But in this group we may detect traces of an art that was under different conditions. The two Athenians rush to the attack, the sword of the younger being raised to strike; the older of the two (the head of this figure does not belong to it, the original was bearded) is at hand to protect his brave comrade, as soon as the time comes for him to interfere; and here the words of the great authority already quoted, in reference to the attributes of a severe style, are applicable: 'The drawing was impressive but hard, powerful but devoid of grace. The force of expression detracts from the beauty'... 'Art was hard and severe as the justice of the time which punished the most trifling offence with death'. The same violence of action and rendering of form are observable in the reliefs from the W. pediment of the temple of Zeus. But the reliefs appear wild, almost disordered and devoid of beauty, beside the symmetrical accuracy and precision, the concentrated power, the beautiful flow of lines in the Attic group of the murder of Hippas.

Though in the National Museum there may not be found any very pure or important example of the Attic school of Phidias's time, a succeeding school is most happily illustrated by the *Orpheus Relief* (p. 67). Orpheus is permitted to bring his consort Eurydice out of Hades and to restore her once more to the light of the sun on condition that he shall not look upon her during the passage. He has failed to fulfil this condition. Hermes, the conductor of departed souls, with gentle measured gesture takes the hand of Eurydice to consign her anew to the realm of shades. In contemplating this composition, beautiful in its simplicity as it is, hope and dismay alternately possess us. The advance of the train, Orpheus in the act of casting the fatal glance, the confiding communion of man and wife are quite unmistakable, as well as the interruption of their progress and the subsequent return of Eurydice. And here we may pause to wonder how antique art could present powerful effect clothed in persuasive beauty, or, if subdued, yet with striking expression: and with what a modest expenditure of means she could



assert 'this noble simplicity and grandeur of repose'. Even in its own time this work must have enjoyed a considerable reputation, as replicas are still to be seen in the Villa Albani at Rome and in the Louvre at Paris. The Neapolitan example is the most beautiful, and the severest too, of those extant. It may be remarked, by the way, that the inscriptions introduced, though they may be correct in the explanation they give, must be of doubtful antiquity.

The Argive school of the latter half of the fifth century had as its head the famous POLYCLÉTUS. He frequently used earlier works, even of the Attic school, altering them according to a deliberately defined ideal of formal beauty and harmonious effect. An excellent example of his style is afforded by the fine reproduction of his *Doryphorus* from the palæstra at Pompeii (now in Naples).

By far the greater number of sculptures in Naples belong like those in Rome to a more recent period of Greek art. The prostrate *Amazon* stretched out in death, a *Dead Persian*, a *Dead Giant*, and the *Wounded Gaul*, which will be readily recognised from its resemblance to a masterpiece of the Pergamenian school, the *Dying Gaul* in the Museum of the Capitol (the so-called *Dying Gladiator*), are parts of a votive offering of King Attalus of Pergamos at Athens, of which single figures are to be seen in Venice and in Rome.

The colossal group of the so-called *Farnese Bull* (p. 60), which brilliantly represents the RHODIAN SCHOOL, is more likely to arrest attention. This group will produce a powerful impression upon most beholders, and this not by force of its material bulk alone. The effect would have been even more impressive, had the work of restoration been successful, particularly in the standing female figure. It will be worth our while to analyse the nature of this effect, as well as the forces which contribute to it. An occurrence full of horror is presented to our view. Two powerful youths are engaged in binding to the horns of a furious bull the helpless form of a woman. The mighty beast is plunging violently, and in another moment will be away, hurrying the burden he is made to bear to the terrible doom of a martyr. As soon as we have attained to an accurate conception of what is passing before us, horror and dismay rather than pity take possession of us. What impels the youths to the deed? How is it that they are allowed to effect their purpose undisturbed? The answer is to be found outside the work itself. Antiope, expelled by her father, has given birth to Amphion and Zethus and has had to abandon them. The sons grow up under the care of an old shepherd. Antiope has yet other sufferings to endure at the hands of her relation Dirce, who maltreated her. Dirce, wandering on Mount Cythæron in bacchanalian revel, would slay the victim of her persecutions. She bids two young shepherds bind Antiope to a bull that she may thus be dragged to her death. The

youths recognise their mother before it is too late: they consign Dirce to the doom prepared for Antiope. The ancient Greeks were familiarised with this myth by a celebrated tragedy of Euripides; the subordinate work on the base, the mountain-god Cythæron decked with Bacchic ivy, and the Bacchic cista on the ground, would help to recall all the minor incidents of the story. A doom pronounced by the gods is executed; the fate Dirce had prepared for another recoils upon herself. But all this, or at least as much as will suffice for a satisfactory understanding of the work of art as such, cannot be gathered from the work itself. In the Orpheus relief we recognise without extraneous aid the separation of two lovers calmly resigned to their fate, their severance by the conductor of souls. An acquaintance with the exquisite legend will merely serve to enhance the thrilling emotions evoked by the sculptured forms. The Bull will excite our abhorrence if the story be not known to us; while the knowledge itself and such reflections as it would suggest could scarcely reconcile us to the cruelty of the deed, or enable us to endure its perpetuation in stone. But when our thoughts are sufficiently collected to allow of our realising the event, we are again lost in admiring wonder at the aspiring courage, at the command of all artistic and technical resources possessed by the author of this sculpture, which uprears itself with such unfaltering power. The base is adorned with suggestions of landscape and appropriate animal-life more elaborately than was then usual in works of this kind, although analogies are not wholly wanting. But the landscape, the figure of the mountain-god Cythæron, together with all minor accessories, are far surpassed in interest by the principal figures and their action. The lovely feminine form of Dirce vainly imploring the powerful youths whose utmost exertions scarcely suffice to restrain the infuriated beast, the vivid reality of the whole scene, the artistic refinement in the execution have always been deservedly admired. We readily concede to one like Welcker, who brought the finest perceptions to bear on the exposition of antique art, 'that it is impossible to attain to the highest excellence in any particular direction without at the same time postponing one or other consideration of value'. That which was esteemed as the highest excellence, the goal which must be reached at the cost of all other considerations, has varied with successive epochs of Greek art. In the present case repose and concentration are sacrificed to the overwhelming effect of a momentary scene. Even at a time when restoration could not have interfered with the original design, the impression of a certain confusedness must have been conveyed to the spectator, at least at the first glance. It is eminently characteristic of this group 'that it powerfully arrests the attention at a point where an almost wild defiance of rule declares itself. The contrast presented in the scene — the terribly rapid

and unceasing movement as the inevitable result of a momentary pause, which the artist with consummate boldness and subtlety has known how to induce and improve, give life and energy to the picture in a wonderful degree'. But Welcker himself, from whom these words are borrowed, reminds us how this group first arrests attention 'by the uncommon character of its appearance'. The group of the Bull assuredly displays excellences which belonged to the antique of every epoch, especially the intuitive perception that truth in the sphere of art is not identical with an illusory realism. The conception of this group proceeds from a complete apprehension of the subject to be embodied. But this fulness of apprehension is derived from the tragedy. From the very beginning plastic art and poetry have been as twin streams springing from one source and flowing separately, yet side by side. Often indeed their waters have met and mingled. But it was long ere a separate and distinct channel drew off part of the poetic tide to feed the sister stream. The scene presented to us by this Farnese group was, long before its embodiment by plastic art, illustrated by Euripides in his tragedy, where Dirce's death is related by the messenger. The artist found material for his inventiveness at hand, which his fancy, passionately stimulated, presently endowed with plastic form and life at a moment which promised 'an uncommon appearance', a majestic and overpowering effect which should command astonishment and admiration. We have already attributed the Farnese group to the Rhodian School in speaking of the origin and development of art. It was the work of two sculptors Apollonius and Tauriscus of Tralles in Asia Minor; for, according to the Roman author Pliny, the group is identical with one by these artists which was brought to Rome from Rhodes, and in all probability found its way thence to Naples. — The colossal group of a man who bears away the dead body of a boy on his shoulders is usually ascribed to the Rhodian School. It has been described as Hector with the body of Troilus. But the corpse of a beloved brother saved from the battle-field would hardly be seized in such fashion. It would rather appear to be that of a victim borne away in triumph by a ruthless victor.

In Naples we have a number of instructive examples of the two styles which are frequently designated as an antique Renaissance, the NEW-ATTIC SCHOOL, and the SCHOOL OF PASITILES; of the latter in the bronze figure of *Apollo playing the Lyre* from Pompeii, and in the archaic simplicity of the affecting group of *Orestes and Electra*; of the former in the *Vase of Salpion*, or better still in the *Aphrodite from Capua*, the so-called *Psyche*, and similar works.

The Museo Nazionale at Naples is richer in large BRONZES than any other museum in the world; and nearly all stages of Greek art may be traced in this great collection. A very early period is represented by the *Head of a Youth*, remarkable for the soldering on of the hair, which the shrewd collector in his villa at Herculaneum

had erected as the fragment of a statue. The so-called *Dancing Women* from Herculaneum belong to the same cycle as the sculptures at Selinus and Olympia, where also Phidias had a place, as is proved by the copy of the Parthenos found in Athens. The bearded head, once erroneously named *Plato*, illustrates the artistic form, of the stage represented by Myron; while later art is illustrated by the statuette of Dionysos, known under the misnomer of *Narcissus*. The *Resting Hermes* and the gay *Dancing Faun* have long been famous. The head at one time believed to represent *Seneca* is an admirable portrait of some Alexandrian scholar or poet. In Naples also, abundant opportunity will be found for continuing the study begun in Rome of the heroes of an ideal world, of portraits, sarcophagus-reliefs, or whatever else may especially engage the attention. The custom of painting marble statues is illustrated for the earlier period in a statue of *Artemis*, and for the later period in a statuette of *Venus*. Probably, however, curiosity and interest will be most excited by the appearance of antique paintings from Pompeii and the neighbouring cities of Campania buried at the foot of Vesuvius.

The history of **Greek Painting** presents a problem difficult of solution. Happily we have outlived the superstition that the people amongst whom the Parthenon arose, and who gave birth to a sculptor such as Phidias, should have contributed in painting nothing worthy of record. What we most desire, however, is still wanting. We are not in possession of any work by a master of the art; but only of the products of a subordinate and mechanical art and these only from a single and comparatively recent period.

The greatest painter of the older time — and probably one of the greatest artists of all times — was POLYGNOTUS, a native of Thasos. He lived for the most part in Athens, where he was presented with the rights of citizenship, and was, though a contemporary of Phidias, his senior. As Phidias was a favourite of Pericles and employed by him, it would appear that Polygnotus was a protégé of Cimon. Pausanias, the Greek author of travels (in the time of Antoninus), had seen two large paintings by Polygnotus covering the wall in Delphi, and has minutely described them. In the one the fall of Troy was represented, in the other scenes from the nether world. In the first the Trojan Cassandra is the centre figure. Ajax has offered violence to her: she sits on the ground, in her hand the image of the insulted Athena; around her the Greek heroes are sitting in judgment upon Ajax. In the background is the citadel of Troy, the head of the wooden horse reaches above its wall, which Epeios, the builder of the horse, is about to demolish. Right and left of the central group are scenes of destruction; heaps of the slain, the savage Neoptolemus still persisting in his work of slaughter, captive women, and terrified children. Nor were more inviting scenes wanting. Close to the captive Trojan women was represented the liberation of Æthra, who had been Helen's slave, and farther back

the tent of Menelaus is taken down and his ship equipped for departure. On the other side of the picture was recognised the house of Antenor, which the Greeks had spared, while he himself and his family make ready to quit their desolated home and depart for foreign lands. Thus the entire centre of the composition has reference to the crime committed after the conquest, which called aloud for punishment by the gods; these scenes of death and horror were enclosed at the extremities by more peaceful incidents — the horror of the lower world whose shades envelope renowned heroes and heroines; Odysseus compelled to descend to the abode of the departed — all this Polygnotus combined in one grand picture, skilfully alternating peace and the torments of hell, infernal majesty and tender grace. Polygnotus had not only embodied in these pictures the mythical matter with which religious rites, epic poem, vulgar tradition and humour, as well as the earlier works of plastic art, could furnish him; not only had he animated this material with captivating motives strongly appealing to the beholder's imagination; but he had, as may still be recognised, while painting, asserted his power as a poet and supplied much that was original in the realm of fancy. The technical means at the disposal of Polygnotus were so limited, so simple and antiquated, that in the Roman times admiration of his pictures was ridiculed as a conceit of dilettantism — just as at one time it was customary to scoff at the admirer of Giotto. Nevertheless with these simple means, Polygnotus could express himself with so much clearness, so nobly and sublimely, that Aristotle praises him as an artist whose forms were more noble and grander than were commonly seen in life, while the painter Pauson presented men worse than they really were, and Dionysius was true to nature. Having regard to these separate qualifications he suggested that the youthful eye should receive its impressions from Polygnotus and not from Pauson. In later times the beauty of Polygnotus's pictures continued to charm: in the second century A.D. his Cassandra supplied an author of refinement and penetration, like Lucian, with the material for a description of feminine beauty.

While the fame of Polygnotus and his contemporaries rested principally on wall-paintings, later critics would maintain that those of his successors who first produced artistic effect in portable pictures were the only true painters. As the first painter in this sense the Athenian APOLLODORUS may be named. The work which he began was completed by ZEUXIS of Heraclea and PARRHASIUS of Ephesus. We still possess a description by Lucian of the Centaur family by Zeuxis. The female Centaur reclines on the grass, in a half-kneeling position, with the human part of her body erect. One of her two infants she holds in her arms giving it nourishment in human fashion; the other sucks her teats like a foal. The male Centaur looks down from above. He holds in his right

hand a lion-cub which he swings over his shoulder as if jokingly to frighten his young ones. 'The further excellences of the picture,' modestly continues Lucian, though evidently an accomplished connoisseur, 'which to us laymen are but partly revealed, but nevertheless comprise the whole of art's resources, correct drawing, an admirable manipulation and mingling of colour, management of light and shade, a happy choice of dimension, as well as just relative proportion of parts to the whole, and the combined movement of the composition — these are qualities to be extolled by one of art's disciples who has mastered the subject in its detail'. This eloquent description by Lucian has been made the subject of a spirited drawing by Genelli. Unfortunately no such record of Parrhasius' works remains. The credit of having first applied symmetry, i.e. probably the systematic regard for the proportion recognised by later leaders in art, to painting, is claimed for Parrhasius, as well as delicacy and grace in the artistic rendering of the countenance and hair. He is said, too, to have been supreme in the management of contour. But in later times Parrhasius was esteemed simple as a colourist compared with Apelles.

The authors to whom are due most of the notices of painters that we possess, distinguish different schools. The HELLADIC SCHOOL included the painters of Athens and those of the mother-country of Greece along with those of Sicyon. But owing to the pre-eminence achieved for Sicyon by the painter Eupompus, the Helladic school was again subdivided under the title of *Sicyonic* and *Attic* or *Attic-Theban*, after certain artists of these schools. To this, or rather to these schools, was opposed the ASIATIC (Ionic). *Pausias*, whose name is known to us by Goethe's exquisite poem, was one of the Sicyonian School, and, so, it appears, was that talented painter *Timanthes*, whose best-known work was his *Iphigenia*. She stood at the altar ready to be sacrificed, surrounded by the heroes of the Grecian camp, in whose persons, according to the character of each and with due regard to appropriateness, was portrayed every degree of mental anguish. Agamemnon himself veiled his head. *Nicomachus*, *Aristides*, *Euphranor*, likewise renowned as sculptor and master of heroic representation, and *Nicias* the friend of Praxiteles belong to the Theban-Attic school. Amongst the pictures of *Aristides* was one of a woman wounded during the siege. She is dying while her infant still clings to her breast. In the expression of the mother's countenance could, it was thought, be read the fear lest her blood should be mingled with the milk the child was sucking. — The most brilliant master of the Ionic school — though he had had the advantage of studying his art in Sicyon — the most renowned indeed of the painters of antiquity, was APELLES, the contemporary of Alexander the Great, and incomparable in his power of expressing grace in all its forms. As yet we are not in possession of any distinct clue to the character of his most esteemed

works, such as his *Artemis*, with her band of attendant nymphs clustering around her, hurrying to the chase, or his *Aphrodite* rising from the sea. We are more fortunate in the instance of two younger painters, *Aëtion* and *Timomachus*. Of the Nuptials of Alexander by *Aëtion* we have again a masterly description by Lucian, with which all are acquainted who have seen the beautiful Raffaelesque composition in the Villa Borghese at Rome. The *Medea* of *Timomachus* is to be traced in a series of imitations or reminiscences, on monuments of different kinds, but most remarkably in a mutilated picture from *Herculaneum*, and again in another, in perfect preservation, from *Pompeii*.

The services thus rendered us by the Campanian towns in bringing to light the works of *Timomachus* encourage us to hope that they may be repeated in the case of other Greek celebrities. It is, in fact, concluded with a considerable show of probability that in the Pompeian representations of the liberation of *Andromeda* by *Perseus* are to be recognised influences of a picture by *Nicias*. It has frequently been attempted with much pains, and with the aid of more or less audacious assumptions and combinations, to reconstruct copies of these renowned Greek masters, and when after all it has been found that such efforts are for the most part vain and futile, it has been urged in explanation of the failure that our acquaintance with celebrated cabinet-pictures is too limited. We must, then, however unwillingly, accept the conclusion that anything more than a very qualified belief in Pompeian pictures is impossible. They are invaluable as a clue to many qualities which were common to the painting of antiquity; invaluable, too, because they assuredly possess, in obedience to the unvarying traditions of antique art — which having taken a theme in hand would work it out to the last possible variation — a wealth of imagery and redundancy of lineament which connect them more or less closely with the works of the great masters. But it is scarcely to be wondered at that the authenticity of copies from celebrated cabinet-pictures of the best period should be so rarely established, or wear even the appearance of probability; it were a wonder indeed if so much could be accomplished.

*Demosthenes* reminds his countrymen in scathing words how in the palmy days of Athens the noblest edifices were erected in honour of the gods, while the dwellings of the most distinguished Athenians were simple and inconspicuous as those of their neighbours. Even at the time these words were spoken a change had come over Greek life. For the stern sublimity of the creations of an earlier time, Art had substituted a milder and more effeminate type of divinity, nor did she now disdain to enter the abodes of men. The splendour which had been reserved for the gods, now found its way into private dwellings. What at first had been a bold innovation and an exception, presently grew into a universal requirement. From the

epoch of culture inaugurated by Alexander onwards, sculptor and painter alike contributed to the artistic beauty and sumptuous adornment of dwelling-houses. Inventiveness, displayed in the designing and ornamentation of household furniture of every kind, followed as a matter of course, and though in Athens and Hellas expenditure in this way remained moderate, in other great cities, as Alexandria in Egypt and Antioch in Syria, artist and handicraftsman alike vied with the wealth and luxury of the inhabitants, not only in beautifying the cities externally, but in lavishing upon the dwelling-houses of the rich the utmost attainable splendour. Plans were extended and adapted to the employments and highest enjoyment of life; floors, walls, and ceilings were arranged and decorated in ever new and varying style. Then decoration in stucco and painting was supplemented by mosaic work which enlivened the floors with an effect as charming as that of painting; nor was it long restricted to the floors. Along with other elements of culture the Roman world had borrowed from the Greek the beautifying of their houses, and as movement is never absolutely suspended, this taste received in Roman times a farther impetus in its original direction. We may safely assume, however, reasoning from analogy, that it departed farther and farther from the purity and harmony of the Greek pattern.

In the picture which Pompeii presents as a whole we see the last trace of that combined art and beauty which with the later Greeks permeated life in every vein and in all its phases: a feeble and faded picture it must remain, however active the fancy may be in investing it with attributes belonging to Hellenic art in the zenith of its splendour. From an earlier period, when the influence of the Greek was more directly felt, we have not received much from Pompeii that is instructive. The general impression is derived from the restorations consequent on the earthquake of the year A.D. 63. The great mass of decoration is the work of the sixteen years intervening between A.D. 63 and the town's final destruction in A.D. 79, and was in the newest fashion then prevailing in Rome, but necessarily on a scale commensurate with the resources of a provincial town. As the Roman Senate had ordered the rebuilding of the town, the pay of handicraftsmen would doubtless be attractive enough. The houses were made habitable with the utmost despatch, and received their decorations with the same haste. It is impossible but to believe that the greater number of houses were thus completed by a comparatively small number of masters with their staffs of workmen. They had their pattern-books for the decoration of entire rooms and walls, as well as for simple pictures, and they resorted to these pattern-books more or less according to their need or fancy. The favourite motives and forms were so familiar to them that they had them literally at their fingers' ends: with incredibly certain and facile hand, and without concerning themselves



about means or method, they fling their gaud and glitter over the naked walls. And very captivating is this stirring picture-pattern world which moved obedient to their will. Vistas of airy fantastic forms architecturally disposed and decked with wreaths and garlands delusively mask the narrow limits of the allotted space; while, by way of completing the illusory effect of this mock architecture, graceful figures move in the midst, or from the open window look in upon the chamber. Arabesques, sprays and borders of foliage and flowers, and garlands gracefully enliven and divide the walls; while in the midst of the enclosed spaces, from a dark background, figures single or in pairs stand out in dazzling relief, and whether winged or otherwise are always lightly and surely poised. Here and there lovely maidens are seen dancing in mid-air; Eros tinkles on the strings of the lyre which Psyche holds; Satyrs and Nymphs, Centaurs and Bacchantes, female figures with candelabra, flowers, and fruits people this airy realm of fancy. Separate pictures at intervals engage the attention. They tell the story of the handsome but unsusceptible Narcissus, of Adonis the favourite of Aphrodite, whose early loss the goddess bewails with Eros, of Phædra's shameless passion for Hippolytus; the loves of Apollo and Daphne, of Ares and Aphrodite, Artemis and Actæon, Ariadne abandoned by Theseus, the story of Leda, the life and pursuits of Bacchus and his followers, of the god finding the forsaken Ariadne, and of Satyrs pursuing Nymphs. Scenes of terror, too, there are: Dirce bound to the Bull, Medea meditating the murder of her children, the sacrifice of Iphigenia — but even these are rendered with an effect of sensuous beauty so entrancing that they are lost in the gladsome world of exuberant life about them. Mere tragic violence acquires no enduring power over the senses: they are rather beguiled by the remembrance of some captivating legend, some transient impulse, a throb of compassion, which infuse a wholesome element into pictures abounding with expressions of rapturous delight. Where passion exerts itself it is but for the moment — the power of love for good or evil, the beauty of the human form, moments of bliss whether of mortals or the immortals — such is the material for an ever-recurring theme. Bits of landscape, houses with trees, rocks, or a grotto on the strand are suggestive of idyllic delights. And around these more conspicuous figures are grouped an accompaniment of small friezes with pictorial accessories grave and gay, still-life, animals and incidents of the chase, pygmies, masks, fresh fruit, and household vessels.

The liveliest impression is made by the best examples of figures separately poised on the walls. Curiosity is most excited by the separate pictures; they are the last remnant of the historical painting of the old world. They cannot, however, enable us to form a just estimate of the works of the greatest ancient masters. If genuine and adequate copies of celebrated cabinet-pictures from

the best period were to be found amongst Pompeian decorations it would be by an accident altogether exceptional and capricious. The artist-bands who subsequently to the earthquake of A.D. 63 pushed their work so easily and so rapidly had neither these cabinet-pictures nor the genuine and adequate copies to guide them, but simply the drawings of their pattern-books.<sup>†</sup> Thoroughly trained as they were mechanically to the work, they turned their sketches to the best possible account, transferred them on the required scale, making additions or omissions as the case might be, varying, modifying and curtailings, as necessity, fancy, and the measure of their capacity might prescribe. The enclosed pictures, which in graceful inventiveness and execution often enough surpassed the forms occupying the open spaces, cannot be considered apart from the general decoration with which in manner and method they are identical. They betray moreover in spite of all that is beautiful and admirable about them, symptoms of degeneracy; just as the wall-decorations of Pompeii descending from elegance to the trivialities of mock architecture exhibit a degeneracy which must not, however, be regarded as inherent in the art of which we see here but a feeble reflection. Thus we learn that the way from the great painters of Greece to the wall-pictures of Pompeii is neither short nor straight, but long and too often hard to find. Many of the forms and groups so gracefully poised in the open wall-spaces may in their origin have reached back as far as the happiest period of Greek art; it is also possible, that, when framed pictures were for the first time painted on the walls of houses in the epoch of Alexander, or at whatever other period this style of decoration came into vogue, celebrated easel-pictures were copied or laid under contribution. The designers of the pattern-books may have betaken themselves to a variety of sources, they may have appropriated and combined, as old and new patterns, entire de-

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<sup>†</sup> There have been long-standing differences of opinion about the mechanism of painting practised in Pompeii. A solution of the problem is the result of researches conducted by the painter O. Donner (in a work published by Prof. Helbig, entitled 'Wall-paintings of the cities of Campania destroyed by Vesuvius', Leipzig, 1868). According to this authority it is certain that the greater number of the pictures as well as wall-decorations were painted in fresco, *i. e.* upon a newly prepared and moistened surface — and only in exceptional cases and as a makeshift upon a dry ground. Conclusive evidence of this is afforded by the presence, to which Donner refers, of so-called 'fresco-edges', *i. e.* of spots where the newly prepared surface came in contact with what was already dry. The surface intended for the reception of colour was prepared by the painters of antiquity with such care that it retained the moisture much longer than in recent times has been found practicable. They were thus enabled to cover large wall-spaces without interruption and in this respect had a considerable advantage over us moderns. — In 1873 Professor Helbig published a supplement to his earlier work (Leipzig), and in 1879 a continuation of his list of mural paintings appeared in Italian, under the title '*Le Pitture Murali Campane scoperte negli anni 1867-79, descritte da Antonio Sogliano*'.

corations together with separate figures and finished pictures. Like the pattern-books for the sarcophagus-reliefs, they must have been full of ideas and motives derived from an earlier and nobler art. And as wall-painting is more akin to high art we may encourage the hope that patient research will often be rewarded by discovering — as hitherto amidst a tangle of conflicting evidence — not the works themselves of the great masters, but those traces of their work which we so eagerly seek. In Pompeii, however, we learn the necessity of caution, for we there find examples of a much earlier style of decoration than the 'Pompeian', or even than the style of the Augustan age.

No one could overlook the solemn dignity of aspect which makes the *Casa del Fauno* conspicuous amidst the mass of habitations in Pompeii. Here beauty reveals itself in column and capital, cornice and panelling, favourably contrasting with the gaudy frippery of a fantastic mock architecture with its pictorial accompaniments. The wealthy family which occupied this mansion may have rejoiced in the possession of many a costly cabinet-picture. But at the time the house was built it was not yet the custom, or it was not the owner's pleasure to follow the newest fashion. In their place a complete series of the finest mosaics formed a part of the general decoration of the house. These are still partly preserved and to be seen on the spot. Here the celebrated *Battle of Alexander* was found, a grand composition that irresistibly reminded Goethe of Raphael's 'Siege of Constantinople'; while Karl Justi suggests as a perhaps still more just comparison Velazquez's famous painting of the 'Surrender of Breda'. In fact these three powerful representations of great feats of arms tower, as it were, like three lofty peaks above the long series of lesser martial paintings that the world has seen. They are closely related to each other in their mighty tide of movement, in their imposing effect, and above all, in the indissoluble unity, with which the artistic imagination has in each case conceived and depicted the hero of the day, plunged in the thick of the fray, yet dominating and ruling the surrounding mêlée. Early Greek art apparently made few attempts to represent masses of warriors in conflict; the battles were generally dissolved into scattered groups of single combatants, and even the leaders were not specially conspicuous. Perhaps the reverse might have seemed to recall, in the minds of the early Greeks, the customs of Asiatic despots. At the battle of Issus great masses of troops were dashed against each other. Alexander in person pressed hard upon Darius, whose brother Oxathres interposed himself with his cavalry. The noblest of the Persians fell and Darius was menaced by the greatest danger. This is the moment represented by the mosaic. Darius thinks not of his urgent need of rescue, but, sunk in grief and horror, gazes on the corpses of his followers who have protected him with their lives. Alexander has dashed forward with irresistible strength; his helmet

has fallen from his head with the violence of his action; and his mighty spear transfixes Oxathres on his falling horse, before the latter can mount the fresh horse offered by another Persian. The forms of Alexander, Oxathres, and Darius are those first seen and comprehended by the spectator; then he becomes aware of the charioteer urging his horses to flight in hopeless despair, and of the noble Persian who has sprung from his horse and holds it ready for his general. It is a scene of breathless suspense and excitement. The excitement is intensified and accentuated by the wildly agitated surroundings of men and horses, overthrown or uninjured. The vividly coloured figures stand out in distinctly defined masses from the clear yellowish atmosphere. Landscape is represented by little more than an isolated withered tree and a rock. The extended battle-scene rolls before the eye of the beholder like some wild hunt. The point of view, as Ottfried Müller has observed, is somewhat low, so that the heads of the figures behind project but little above those in front; and, as is usually the case with antique reliefs, the mosaic is treated as though the point of view moved in a straight line parallel to the length of the picture. But within these limits, every difficulty is fairly confronted and overcome. The drawing is free, bold, and absolutely sure and the colour-effects are vigorous and harmonious; facts which must excite our astonishment, when we reflect that the design has had to be laboriously reproduced in mosaic-work. The mosaic is composed of numberless cubes, mostly of a small size; a calculation has been made that no fewer than 1,374,516 cubes have been used in the work. The elegant side-scenes refer to Alexander's visit to Egypt; and perhaps the original was designed in that country. At all events, from this mosaic we gain an insight into the method pursued by the great painters in their works. A very different and far grander art declares itself in these mosaics than in the wall-paintings. The other mosaics found in this mansion also rank high in point of beauty as well as in precision and purity of drawing, and owing to the difficulties of reproduction in mosaic consequent on the nature of the material the fact becomes doubly suggestive that in effectual and complete mastery of drawing there is nothing in the whole range of Pompeian pictures to surpass the border of masks, garlands, foliage, and fruits of the Casa del Fauno or the mosaics attributed to the artist Dioscorides. But we may well delight in the air of cheerful airy grace pervading these pictorial decorations of Pompeii, in this precious heritage of Grecian — and in part old Grecian — life and beauty which a licentious posterity has scattered over its dazzling walls.

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The peculiarities and characteristics of the various styles of Greek Architecture may easily be recognized. In the DORIC STYLE the columns rise immediately from the floor of the temple and have no basis; the flutings are separated from each other merely by a sharp edge; the capital

consists of an echinus, widening from below upwards, and a rectangular abacus or block above; the lowest member of the entablature is an undivided architrave, above which are alternate sunken panels (metopes) and panels with three perpendicular grooves (triglyphs). In the **IONIC STYLE** each column has a special basis; the flutings are separated by very narrow perpendicular faces; the capital is distinguished by the curved volutes at each side; the architrave is in three parts, and above it is an undivided frieze, frequently adorned with reliefs. In the **CORINTHIAN STYLE** the capital is distinguished by its acanthus-leaves; the architrave resembles that of the Ionic style. The **TUSCAN** or early-Italian column has a capital allied to the Doric, though the echinus is smaller; the columns are not fluted and each has a special basis. — The following technical terms may be found useful. Temples in which the walls project at the sides so as to be flush with the columns are called temples *in antis*; those with columns in front only are called *prostyle*; those with columns at both ends, *amphiprostyle*; those with columns all round, *peripteral*. *Hypæthral Temples* were those with colonnades surrounding an entirely uncovered court. There were no temples with openings in the roof or in the ceiling of the cella.

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## History of the Kingdom of Naples.

The former kingdom of Naples contains about 10,000,000 inhab. and is divided into 23 provinces. In ancient times it embraced the tribes of the *Volsci*, *Samnites*, *Oscans*, *Campanians*, *Apulians*, *Lucanians*, *Calabrians*, *Bruttians*, *Siculians*, and a number of others of less importance, all of whom were characterised by the most marked peculiarities of language, custom, and political constitution. The Oscan language, the one most generally spoken, predominated in Samnium, Campania, Lucania, and Bruttium. On the W. and S.W. coast, and especially in *Sicily*, Greek colonists settled in such numbers that the S. portion of the Italian peninsula received the name of *Magna Græcia*. After the war against Pyrrhus, King of Epirus, in the 3rd cent. before Christ, the Romans became masters of the land, but the Greek language and customs continued to predominate until an advanced period in the Christian era. That this was the case in the time of the early emperors has been distinctly proved by the character of the antiquities of the excavated Oscan towns of *Herculaneum* and *Pompeii*. After the fall of the Western Empire this district was occupied by *Ostrogoths* and *Lombards*, then by *Romans* from the E. Empire, who in their turn were constantly harassed by Arabian bands which attacked them by sea, and who finally succumbed in the 11th cent. to the *Norman* settlers. The *Hohenstaufen* family next held the country from 1194 to 1266. In 1266 *Charles of Anjou* gained possession of Naples and established his dominion, which was secured by the cruel execution in 1268 of *Conradin*, the lawful heir. His power, however, having been impaired by the *Sicilian Vespers*, 30th May, 1282, rapidly declined in consequence of the crimes and degeneracy of the royal family

and of disastrous wars with the island of Sicily, then in possession of the Aragonese. *Charles VIII. of France*, as heir of the Anjou family, undertook a campaign against Naples and gained possession of the kingdom in a few days, but was unable to retain it. His successor *Louis XII.* allied himself with *Ferdinand the Catholic* of Spain with a view to conquer Naples, but in consequence of dissensions was compelled to abandon his enterprise after the victory of *Gonsalvo da Cordova* on the Liris. Naples, like Sicily and Sardinia, then yielded to the power of Spain, which maintained her dominion till 1713. *Gonsalvo da Cordova* was the first of the series of Spanish viceroys, many of whom, such as *Don Pedro de Toledo* under *Charles V.* (1532-54), did much to promote the welfare of the country. The rule of others, especially during the 17th cent., was such as to occasion universal distress and dissatisfaction, a manifestation of which was the insurrection under *Masaniello* at Naples in 1647. At the peace of Utrecht in 1713 *Philip V.* of Spain, of the house of Bourbon, ceded Naples and Sicily to the house of Hapsburg, but after prolonged conflicts they reverted to his son *Charles* in 1734, under the name of the '*Kingdom of the Two Sicilies*'. The Bourbons continued to reign at Naples, notwithstanding the revolutionary disturbances at the close of the century. In 1806 *Napoleon I.* created his brother *Joseph* king of Naples, who was succeeded in 1808 by his brother-in-law *Joachim Murat*. In June, 1815, *King Ferdinand*, who with the aid of the English had meanwhile maintained his ground in Sicily, returned to Naples, and in his person the Bourbon dynasty was restored. The following October, *Joachim Murat* ventured to land at Pizzo in Calabria, but was captured, tried by court-martial, and shot, 15th Oct., 1815. Popular dissatisfaction, however, still continued, and in 1820 a rebellion broke out in Italy and Sicily, but it was speedily quelled by the Austrians under *Frimont* in 1821, who occupied the country till 1827. *King Ferdinand I.* was succeeded in 1825 by his eldest son *Francis I.*, and the latter in 1830 by *Ferdinand II.*, whose reign was characterised by an uninterrupted succession of internal struggles, partly in Naples and partly in Sicily, especially after the year 1848. In the spring of 1859, when the war between Sardinia and Austria broke out in N. Italy, which by the peace of Villafranca would have entirely changed the internal condition of Italy, *Ferdinand II.* died, and his son *Francis II.* (married to the Princess Mary of Bavaria) was compelled to yield to the storm which burst forth afresh. In May, 1860, *Garibaldi* began his victorious march through Sicily and Calabria, which ended at Naples in August. In the meantime the Piedmontese troops, at the instigation of *Cavour*, had also entered the kingdom of Naples. On 1st Oct. *Francis II.* was defeated at a skirmish on the Volturno. On 7th Oct. *King Victor Emmanuel* and *Garibaldi* entered Naples side by side amid the greatest popular enthusiasm.

Francis was then besieged at Gaeta from 4th Nov., 1860, to 13th Feb., 1861, and at length compelled to surrender and retire to Rome.

In a land, whose history, like its volcanic soil, has been disturbed by a long succession of internal struggles, and where so many and so different nations have ruled, repose and the development of civilisation must necessarily be difficult of attainment. The present government has adopted a wise course in endeavouring to raise the standard of national education, in energetically suppressing the brigandage in the provinces, and the 'Camorra' and gangs of thieves in the city, and in introducing a number of reforms well adapted to improve the condition of the nation.

**Dates.** The following are the most important dates in the history of the Kingdom of Naples (comp. pp. 239-245).

**I. PERIOD.** The *Normans*, 1042-1194: 1042, William, son of Tancred of Hauteville, Comes Apuliæ. — 1059, Robert Guiscard (i.e. 'the Cunning'), Dux Apuliæ et Calabriæ. — 1130, Roger, proclaimed king after the conquest of Naples and Amalfi, unites the whole of Lower Italy and Sicily. — 1154-66, William I. ('the Bad'). — 1166-89, William II. ('the Good'). — 1194, William III.

**II. PERIOD.** The *Hohenstaufen*, 1194-1268: 1194, Henry VI. of Germany, I. of Naples. — 1197, Frederick II. — 1250, Conrad. — 1254, Manfred. — 1268, Conradin.

**III. PERIOD.** *House of Anjou*, 1265-1442: 1265, Charles I. of Anjou. From 1282 to 1442 Sicily formed an independent kingdom under the house of Aragon. — 1285, Charles II., 'the Lame'. — 1309, Robert 'the Wise'. — 1343, Johanna I. (married Andreas of Hungary). — 1381, Charles III. of Durazzo. — 1386, Ladislaus. — 1414, Johanna II. — 1435, Renato of Anjou, banished by Alphonso 'the Generous'.

**IV. PERIOD.** *House of Aragon*, 1442-1496: 1442, Alphonso I., 'the Generous'. After his death Sicily and Naples were again separated. — 1458, Ferdinand I. — 1494, Alphonso II. — 1495, Ferdinand II. — 1496, Frederick banished (d. 1554 at Tours, the last of the House of Aragon).

**V. PERIOD.** *Spanish Viceroys*, 1503-1707. — On 7th July, 1707, during the Spanish War of Succession, Count Daun marched into Naples and established the Austrian supremacy.

**VI. PERIOD.** *Austrian Viceroys*, 1707-1734. — Charles III. of Bourbon, crowned at Palermo 1734, recognised by the Peace of Vienna 1738, defeats the Austrians at Velletri 1744, finally recognised by the Peace of Aix-la-Chapelle 1748. In 1758 Charles was proclaimed king of Spain, and resigned the crown of Naples and Sicily in favour of his son.

**VII. PERIOD.** The *Bourbons*, 1734-1860: 1734, Charles III. — 1759, Ferdinand IV. (regency during his minority till 1767), married Caroline of Austria, sister of Joseph II., but a monarch of

very different character from the latter. — 23rd Jan., 1799, the Repubblica Partenopea proclaimed by General Championnet. — 14th June, 1799, the French banished. Reactionary rule of Cardinal Ruffo. — 14th Jan., 1806, Joseph Buonaparte established by Masséna. — 15th July, 1808, Joachim Murat, king of Naples. — 1816, Ferdinand assumes the title of Ferdinand I. of the Two Sicilies. — 1825, Francis I. — 1830, Ferdinand II. — 1859, Francis II. — 21st Oct., 1860, the Kingdom of Naples annexed to Italy by plebiscite.

VIII. PERIOD. *House of Savoy*. Victor Emmanuel II. (d. 1878). — Since 1878, Humbert I.

**Art.** In art, as in literature, the attainments of the natives of S. Italy have been insignificant. The NORMAN PERIOD, however, under Arabian influence, produced both on the mainland and in Sicily (p. 243) works of architecture and sculpture which at least hold their own when compared with the contemporaneous monuments of Central Italy. These, however, are not found in the metropolis, but at the seats of the princes and bishops, as *Bari*, *Trani*, *Amalfi*, *Ravello*, and *Salerno*. The art of decoration, as applied in mosaic flooring, pulpits, and choir-screens, was in particular brought to great perfection. The brazen doors, at first imported from Constantinople, were afterwards made in the country itself; thus those at *Canosa* were executed by a master of Amalfi, and those at *Ravello* and *Trani* are the work of a native of the place last named. The arts of mosaic composition and mural painting were sedulously cultivated in S. Italy during the whole of the early middle ages, a fact mainly due to the constant intercourse maintained with Byzantium. — In the PERIOD OF GIORRO, during which great advances in painting were made throughout the rest of the peninsula, S. Italy remained nearly inactive, content to depend on foreign artists for the supply of her artistic wants. Thus *Arnolfo di Cambio*, the famous Florentine architect, also practised his profession in the South; and *Pietro Cavallini*, the most celebrated Roman painter at the beginning of the 14th cent., *Giotto* himself (in Santa Chiara), and probably *Simone Martini* of Siena, all left memorials of their skill in S. Italy. — During the FIFTEENTH CENTURY the realism of the Flemish school of the Van Eycks produced a marked effect on Neapolitan art. The most important works of this period are the frescoes, unfortunately in poor preservation, in the cloisters of San Severino at Naples. They are associated with the name of *Antonio Solario*, 'lo Zingaro', an artist of whose life and work we possess most imperfect and in part misleading accounts. To judge from these paintings he was related in style to the Umbro-Florentine school. *Piero* and *Ippolito Donzello* and *Simone Papa* are said to have been pupils of Lo Zingaro, but Piero Donzello at any rate learned his art at Florence.



In the SIXTEENTH CENTURY Raphael's influence extended even to Naples, as is apparent from the works, among others, of *Andrea Sabbatini* of Salerno, known as *Andrea da Salerno*, who flourished in 1480-1545. This artist studied under Raphael at Rome, and, like *Polidoro da Caravaggio* (1495-1543), was one of the founders of the Neapolitan school of the 17th century. — In the SEVENTEENTH CENTURY the Neapolitan school is characterised by its 'naturalistic' style. Among the most prominent masters were the Spaniard *Giuseppe Ribera*, surnamed *lo Spagnoletto* (1588-1656), a follower of Caravaggio; the Greek *Belisario Corenzio* (1558-1643), a pupil of the last; *Giambattista Caracciolo* (d. 1641), and his able pupil *Massimo Stanzioni* (1585-1656). The school of Spagnoletto also produced *Aniello Falcone* (1600-65), the painter of battle-scenes, and the talented landscape-painter *Salvator Rosa* (1615-1673). In 1629 *Domenichino* came from Rome to Naples, to decorate the Cappella del Tesoro for the Archbishop, but seems to have exercised no influence upon Neapolitan art. He fled to Frascati in 1635, to escape the plots laid for him by Ribera, but returned to Naples the following year and died there in 1641. In *Luca Giordano* (1632-1705), surnamed *Fa Presto* from his rapidity of execution, who also worked at Rome, Bologna, Parma, and Venice, Neapolitan painting reached a still lower level. — The history of Neapolitan art is as yet imperfectly investigated, but there seems little reason to doubt that farther research will serve to confirm the conclusion that Naples has never been able to dispense with the assistance of foreign artists.

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# I. FROM ROME TO NAPLES. NAPLES AND ITS ENVIRONS.

1. From Rome to Naples viâ Cassino and Capua . . .	1
2. From Rome to Naples viâ Terracina and Capua . . .	11
3. From Genoa to Naples by Sea . . . . .	18
4. Naples . . . . .	19
a. Arrival, Hotels, Pensions, Restaurants, Cafés, etc. .	19
b. Carriages, Tramways, Boats . . . . .	21
c. Bankers, Money Changers, Consulates, Physicians, Hospitals, Baths, Post and Telegraph Office, English Church, etc. . . . .	24
d. Shops . . . . .	25
e. Theatres, Street Scenes, Religious and National Festivals . . . . .	27
f. Duration of Stay and Disposition of Time. Guides .	29
Remarks on the Situation, History, and Characteristics of Naples . . . . .	30
I. <i>The Side of the City next the Sea</i> (from the Villa Nazionale to the Piazza del Mercato) . . . . .	33
II. <i>The Toledo</i> (from the Largo della Vittoria through the Strada di Chiaia and the Toledo to the Na- tional Museum. Strada Foria) . . . . .	40
III. <i>The Old Town. E. Quarters, between the Toledo and         the Harbour</i> (from the Strada Medina through the Strada Monteoliveto to the Strada Santa Trinità; Porta Capuana; Cemeteries; Strada de' Tribunali) .	42
IV. <i>The Museo Nazionale</i> . . . . .	55
V. <i>The Higher Quarters: Capodimonte, Corso Vittorio         Emanuele, Castel Sant' Elmo, and San Martino</i> .	80
VI. <i>Hill of Posilipo. Excursion to Camaldoli</i> . . . .	85
5. Western Environs of Naples. — Pozzuoli, Baia, Mi- senum, and Cumæ . . . . .	91
6. Procida and Ischia . . . . .	104
7. From Naples to Pompeii (and Salerno). Herculaneum	109
8. Mount Vesuvius . . . . .	113
9. Pompeii . . . . .	119
10. Castellammare, Sorrento, and Capri . . . . .	143
11. From Naples to Salerno, Pæstum, and Amalfi . . .	160

## 1. From Rome to Naples viâ Cassino and Capua.

155 M. RAILWAY in 5¼-10 hrs.; fares by the fast trains, see p. xiv; by the ordinary trains, 28 fr. 15, 19 fr. 70, 12 fr. 70 c. A train de luxe. at higher fares, runs every Sat. in 4 hrs. 5 min. (returning on Mon.). — The finest views are generally to the left.

The first part of the journey, as far as (33½ M.) *Segni*, traversing the Campagna, with the Alban mountains on the right and the

Sabine mountains on the left, is described in *Baedeker's Central Italy*. Beyond Segni the train continues to follow the valley of the *Sacco*, the ancient *Trerus* or *Tolerus*, and skirts its left bank, running parallel with the ancient *Via Latina*, the more E. of the two ancient main roads from Rome to Naples. The *Via Appia*, the more W. road, runs viâ Terracina (R. 2) and joins the *Via Latina* a little short of Capua.

39 M. **Anagni** (*Locanda Gallo*), once a flourishing town, and in the middle ages frequently a papal residence, lies on the heights to the left, 5 M. from the station (*omnibus* 1 fr.). At Anagni, on 7th Sept., 1303, Pope Boniface VIII., then considerably advanced in years, was taken prisoner by the French chancellor Guillaume de Nogaret, acting in concert with the Colonnas, by order of King Philippe le Bel, but was set at liberty by the people three days afterwards. The *Cattedrale di Santa Maria*, a well-preserved edifice of the 11th cent., and pure in style, is adorned with a mosaic pavement by the master Cosmas, and in the crypt with ancient frescoes. The treasury contains ancient papal vestments, etc. A walk round the town is interesting. The ancient town-wall, which probably dates from the Roman period, is well preserved, particularly on the N. side. Remains from the middle ages are abundant.

The next towns, with the imposing ruins of their ancient polygonal walls, are also situated on the hills at a considerable distance from the line. This is the territory of the Hernici, with the towns of *Anagnia*, *Aletrium*, *Ferentinum*, and *Verulac*, which allied themselves with Rome and Latium in B.C. 486, but were subjugated by the Romans, after an insurrection, in B.C. 306.

42 M. *Sgurgola* (from which Anagni may also be reached:  $3\frac{3}{4}$  M.) is a village on the hill to the right, above the *Sacco*; still higher is *Carpineto*. — 45 $\frac{1}{2}$  M. *Morolo*.

48 $\frac{1}{2}$  M. **Ferentino**. The town (poor *Locanda*), situated on the hill (1450 ft.) to the left, 3 M. from the line, the ancient *Ferentinum*, a town of the Hernici, was destroyed in the Second Punic War, and afterwards became a Roman colony (pop. 11,000). The ancient town-wall, constructed partly of enormous rectangular blocks and partly in the polygonal style, is still traceable throughout nearly its whole circuit; a gateway on the W. side especially deserves notice. The castle, the walls of which now form the foundation of the episcopal palace, occupied the highest ground within the town. The *Cathedral* is paved with remains of ancient marbles and mosaics. The font in the small church of *San Giovanni Evangelista* is ancient. Interesting antiquities and inscriptions will also be observed in other parts of the town.

53 $\frac{1}{2}$  M. **Frosinone**. The town (*Locanda de Matteis*; pop. 11,000), situated on the hill, 2 M. to the N.E. of the railway, is identical with the ancient Hernician *Frusino*, which was conquered by the

Romans in B.C. 304. The relics of walls and other antiquities are scanty, but the situation is very beautiful.

A diligence (1 fr.) plies twice daily from the station to (9½ M.) the town of *Alatri* (*Locanda Centrale*, *Aquila*, near the Porta Fumone, both clean), the ancient *Aletrium*, picturesquely situated on an eminence to the N., and presenting an admirably preserved specimen of the fortifications of an ancient city. The town with its gates occupies the exact site of the old town. The "Walls of the castle, constructed of huge polygonal blocks, are still entire; the gateway attracts special attention. The town and castle were provided with an aqueduct. — Above the valley of the Fiume, 5 M. from *Alatri* (carr. 5 fr.; the last 3½ M. a steep ascent), lies *Colleparado* (modest *Locanda*). Below the village is the famous *Grotta di Colleparado*, extending upwards of 2000 ft. into the limestone rock, with beautiful stalactites (guide and torches at the municipio; 5 fr.). About ¾ M. farther on is an extensive depression in the soil, called *Il Pozzo d'Antullo*, several hundred yards in circumference and 200 ft. in depth, overgrown with grass and underwood. — A walk of about 1 hr. to the N.E., up the steep valley of the Fiume, brings us to the picturesquely situated Carthusian abbey of *Trinità*, founded in 1208 and restored in the 18th cent., where gentlemen may obtain good accommodation (commensurate donation on departing). — A pleasant drive may be taken from *Alatri* by a good road *viâ* (6 M.) *Veroli*, the ancient *Verulae*, and (6 M. farther) *Casamari* (p. 188) to (5½ M.) *Isola* (p. 188; carriage from *Alatri* to *Isola* 10-12 fr.).

57 M. *Ceccano*. The village is most picturesquely situated on the hillside to the right of the line, on the right bank of the Sacco, the valley of which now contracts. At the foot of the hill, to the left of the river, once lay the ancient *Fabrateria Vetust*, numerous inscriptions from which are built into the walls of the church by the bridge. A road leads from *Ceccano* over the hills to *Piperno* and *Terracina* (p. 13). — 62½ M. *Pofi Castro*.

69 M. *Ceprano* (*Rail. Restaurant*, expensive and mediocre, the last of any size before Naples). Outside the station a pleasing glimpse is obtained of the valleys of the Liris and the Tolerus. The town of *Ceprano* is 2½ M. to the N. of the station. — The train now crosses the *Liris*, which descends from the N., forming the old boundary of the States of the Church. — 70 M. *Isoletta*.

In the vicinity, on the right bank of the Liris, in the direction of *San Giovanni in Carico*, are the scanty ruins of the ancient *Fregellae*, a Roman colony founded in B. C. 328, which commanded the passage of the river. It was destroyed by the Romans in B. C. 125, in consequence of an insurrection, and *Fabrateria Nova* was founded in its stead. A number of antiquities may be seen in the *Giardino Cairo*, at the village of *San Giovanni in Carico*, 3 M. from the station.

The train now traverses the broad and fertile valley of the Liris, or *Garigliano*, as it is called after its union with the Sacco. 75 M. *Roccasecca* (*Albergo-Trattoria Progresso*, at the station). The village (rustic *Osteria*) lies about 2¼ M. to the N., below the ruins of the castle in which Thomas Aquinas was born. A branch-line runs hence to *Sora* and *Balsorano*, whence it is being extended to *Avezzano* (see R. 15).

78 M. *Aquino*, the ancient *Aquinum*, a small town picturesquely situated to the left on the hillside and on a mountain-stream, is celebrated as the birthplace of the satirist *Juvenal* (who lived under Nero)

and of the philosopher *Thomas Aquinas*. The illustrious 'doctor angelicus', son of Count Landulf, was born in 1224 in the neighbouring castle of Roccasecca, and was educated in the monastery of Monte Cassino (p. 5). The Emperor *Pescennius Niger* was also a native of Aquinum. By the side of the *Via Latina* may be distinguished the relics of the ancient Roman town: inconsiderable fragments of walls, a gateway (*Porta San Lorenzo*), a theatre, remains of temples of *Ceres (San Pietro)* and *Diana (Santa Maria Maddalena)*, and a triumphal arch. Near the stream are the ruins of *Santa Maria Libera*, a basilica of the 11th cent., commonly called *Il Vescovado*, occupying the site of an ancient temple, and consisting of handsome nave and aisles. Above the portal is a well-preserved Madonna in mosaic.

Beyond Aquino, on a bleak mountain to the left, the celebrated monastery of Monte Cassino (p. 5) becomes visible.

**85½ M. Cassino.** — **Inns.** *HÔTEL VILLA MARCO VARRONE* (well spoken of), *ALB. CASSINO*, *HÔTEL CENTRAL*, all in the town, about ½ M. from the station.

**Carriages.** From the station to the town: 'un posto', i.e. a seat in a carriage, 50 c., at night 1 fr.; Carrozzella, i.e. a small vehicle with one horse, 70 c. or 1½ fr.; 'Carrozza', 1½ or 3 fr. — From the station to the top of Monte Cassino: by day, carrozzella, 1 pers. 3 fr., 2 pers. 4 fr.; carrozza, 1 pers. 5, 2-3 pers. 6, 4-5 pers. 7 fr.; at night, one or more pers. 10 fr. These fares include the return. For waiting at the top, 1½ fr. is charged for a carrozzella up to 3 hrs., 2 fr. for a carrozza. — Donkey to Monte Cassino 1 fr., with guide and light luggage, 1½ fr.

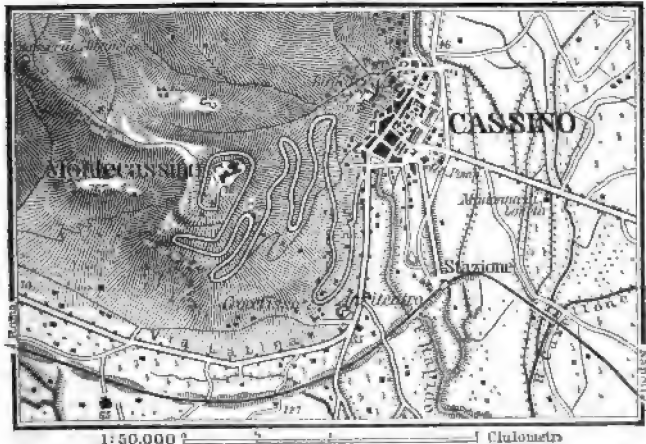
*Cassino*, a town with 13,500 inhab., is picturesquely situated in the plain at the foot of the hill of Monte Cassino, on the small river *Rapido* (Lat. *Vinius*), ¾ M. from the station, and is commanded by a picturesque ruined castle, called *La Rocca*. It occupies nearly the same site as the ancient *Casinum*, which was colonised by the Romans in B.C. 312, and was afterwards a flourishing provincial town. On its ruins sprang up the mediæval town of *San Germano*, which resumed the ancient name in 1871. Pillars of great antiquity are still to be seen in the churches. Emperors and popes frequently resided at San Germano, and in 1230 peace was concluded here between Gregory IX. and Frederick II. The foggy character of the climate is alluded to by the ancients.

The town presents few objects of interest. Following the Roman road to the S. for ½ M., we see, on the right, the colossal remains of an *Amphitheatre*, which, according to an inscription preserved at Monte Cassino, was erected by Ummidia Quadrattilla at her own expense. The foundress is mentioned by Pliny in his letters (vii. 24) as a lady of great wealth, who even in her old age was an ardent admirer of theatrical performances. A little higher up stands a square monument built of large blocks of travertine, now converted into the church *Del Crocefisso* (custodian 15-20 c.; interesting), with four niches and a dome. Opposite, on the bank of the Rapido, lay the villa of M. Terentius Varro, where, as we are

informed by Cicero (Phil. ii. 40), M. Antony afterwards indulged in his wild orgies. — The path leading back to the town from the Crocifisso is probably the ancient *Via Latina*, and traces of ancient pavement are occasionally observed. From this path, by keeping to the high ground to the left, we may proceed direct to Monte Cassino.

A VISIT TO MONTE CASSINO requires about 5 hrs. (carr., see p. 4). The road (1½ hr.) affords exquisite views of the valley of the Garigliano and the surrounding mountains.

The monastery of *\*Monte Cassino* (1715 ft.) was founded by St. Benedict in 529, on the site of an ancient temple of Apollo, to



which Dante alludes (Parad. xxii. 37), and from its magnificent situation alone would be entitled to a visit. The monastery, which was declared a 'National Monument' in 1866, and continues its existence in the form of an ecclesiastical educational establishment with about 40 monks and 200 pupils, has ever been conspicuous for the admirable manner in which its inmates have discharged their higher duties. The revenues once amounted to 100,000 ducats per annum, but are now reduced to about 80,000 fr. The extensive edifice resembles a castle rather than a monastery and accommodates in all about 350 inmates. Travellers who wish to dine or spend the night here (better at Cassino, p. 4) should apply immediately on arriving to the *padre forestierato*. Ladies are accommodated in a building outside the monastery. Guests should contribute to the monastic fund at least as much as they would pay in a hotel for similar accommodation.

The present entrance was constructed in 1831, to the right of the original low passage through the rock, which is now reserved for princes and cardinals. Near the latter St. Benedict is said to have had his cell,

which has lately been restored and decorated with frescoes in the Egyptian style by German Benedictines. Several COURTS are connected by arcades. The first, adorned with statues of St. Benedict and his sister St. Scholastica, has a fountain of excellent water. On a square space higher up, enclosed by columns from the ancient temple of Apollo, stands the CHURCH, erected in 1637-1727 to replace the ancient edifice founded by St. Benedict. The fortunes of the abbey are recorded in Latin above the entrance of the hall. The principal door of the church is of bronze and is inscribed with a list, inlaid in silver, of all the possessions of the abbey in 1066. It was executed at Constantinople by order of the Abbot Desiderius, afterwards (1086) Pope Victor III. The interior is decorated with marble, mosaics, and paintings. On each side of the high-altar is a sepulchral monument; one to the memory of Piero de' Medici, who was drowned after the battle on the Garigliano (p. 18) in 1503, executed by *Francesco Sangallo* by order of Clement VII.; the other that of Guidone Fieramosca, last Prince of Mignano. Beneath the high-altar, with its rich marble decorations, repose the remains of St. Benedict and St. Scholastica. The subterranean chapel contains paintings by *Marco da Siena* and *Massaroppi*. The choir-stalls are adorned with admirable carving (by *Coliccio*, 1696), and the chapels adjoining the altar with costly mosaics. In the choir also are four paintings by *Solmena*. Above the doors and on the ceiling are frescoes by *Luca Giordano* (1677), representing the miracles of St. Benedict and the foundation of the church. The organ is one of the finest in Italy. In the refectory is a 'Miracle of the Loaves', by *Bassano*.

At a very early period the Library was celebrated for the MSS. executed by the monks. To the Abbot Desiderius of the 11th cent. we are probably indebted for the preservation of Varro, and perhaps of other authors. The handsome saloon at present contains a collection of about 10,000 vols., among which are numerous rare editions published during the infancy of the printer's art. The MSS. and documents are preserved in the Archives, in the passage leading to which a number of inscriptions are built into the wall, most of them rescued from the ruins of the ancient Casinum. Among the MSS. are: the commentary of Origen on the Epistle to the Romans, translated by Rufus, dating from the 6th cent.; a Dante with marginal notes, of the 14th cent. (the archives contain an interesting portrait of the poet); the vision of the monk Alberic (12th cent.), which is said to have suggested the first idea on which Dante founded his work; various classical authors, the original MSS. of Leo of Ostia and Riccardo di San Germano, etc. The archives also comprise a collection of about 800 documents of emperors, kings, dukes, etc., and the complete series of papal bulls which relate to Monte Cassino, beginning with the 11th cent., many of them with admirable seals and illuminations. Among the letters are those exchanged by *Don Erasmo Gattola*, the historian of the abbey, with learned contemporaries. At the end of an Italian translation of Boccaccio's 'De Claris Mulieribus' is a letter of Sultan Mohammed II. to Pope Nicholas IV., complaining of the pontiff's preparations for war and promising to be converted as soon as he should visit Rome, together with an unfavourable answer from the pope. An ancient bath-seat in rosso antico, found on the bank of the Liris, is also preserved here. — The PINACOTHECA contains pictures by *Novelli*, *Spagnoletto*, and others.

The monastery commands a magnificent \*Prospect in all directions, which the visitor should not omit to enjoy from the different points of view. To the W. and S. extends the broad valley of the Garigliano with its numerous villages, separated from the Gulf of Gaeta by a range of hills; the sea is occasionally distinguishable. To the E. is the valley of San Germano, commanded by the rocky summits of the Abruzzi. To the N. a wild mountainous district.

Close to the Monte Cassino rises the Monte Cairo (5480 ft.), which may be ascended in 3-4 hrs. (guides at the monastery); the view from the summit is said to be one of the finest in Italy.

CONTINUATION OF JOURNEY TO NAPLES. To the left, beyond San Germano, we perceive the villages of *Cervaro*, *San Vittore*, and

*San Pietro in Fine.* 92 M. *Rocca d'Evandro.* The train quits the valley of the Garigliano, and enters a richly cultivated defile, beyond which the country towards the right becomes flatter. Several ruined castles are seen on the right. — 96 M. *Mignano.* The train now runs through a barren, undulating tract. 101 M. *Tora Presenzano*, which lies on the slope to the left. — 105½ M. *Caianello-Vairano*; branch-line to *Isernia* and *Solmona*, see pp. 186, 185.

110 M. *Riardo*; the village, with an old castle, lies on the left.

113 M. *Téano*; the town (Alb. Lancellotti; 5000 inhab.) lies at some distance to the right, at the base of the lofty *Rocca Monfina*, an extinct volcano (3420 ft.), which may be visited from this point. Ancient columns in the cathedral, inscriptions, remains of a theatre, and other antiquities are now the sole vestiges of the venerable *Teanum Sidicinum*, once the capital of the Sidicini, which was conquered by the Samnites in the 4th cent. B. C., was afterwards subjugated by the Romans, and in Strabo's time was the most flourishing inland city of Campania after Capua.

118 M. *Sparanise*, the junction of the line to Gaeta (p. 18).

To the left, about 4 M. to the N.E. of the railway, lies *Calvi*, the ancient *Cales*, a Roman colony founded B. C. 332, the wine of which (vinum Calenum) is praised by Horace. It now consists of a few houses only, but contains an ancient amphitheatre, a theatre, and other antiquities. Carriage with one horse from Capua, and back, 2-3 fr.

As the train proceeds we obtain for the first time a view of Mt. Vesuvius in the distance to the right, and then of the island of Ischia in the same direction. 121½ M. *Pignataro.* The train here intersects the plain of the *Volturno*, a river 94 M. in length, the longest in Lower Italy. We now enter upon the vast plains of the ancient *Campania*, one of the most luxuriant districts in Europe, which is capable of yielding, in addition to the produce of the dense plantations of fruit-trees and vines, two crops of grain and one of hay in the same season.

127 M. *Capua.* — ALBERGO DELLA POSTA, on the left side of the street leading from the station to the Piazza. — Carriage from the station to the town with one horse (cittadina) 30, with two horses (carrozza) 50 c.; per hour, 1 or 2 fr.; to Caserta 2 or 4 fr.; to Aversa 3 or 6 fr.; to Santa Maria di Capua Vetere 1 or 2 fr.; to Sant' Angelo in Formis 1 fr. 20 or 2 fr. 50 c.

*Capua*, a fortified town with 14,000 inhab., the residence of an archbishop, lies on the left bank of the *Volturno*, by which the greater part of it is surrounded. It was erected in the 9th cent., after the destruction of the ancient Capua, on the site of *Casilinum*, a town which was conquered by Hannibal after an obstinate resistance, and had already fallen into decay in the time of the emperors.

Turning to the right on entering the town, and taking the first street to the left, we reach the Piazza de' Giudici, or market-place, in 6 min., and then enter the Via del Duomo to the right.

The CATHEDRAL, dating from the 11th cent., possesses a handsome entrance-court with ancient columns, but in other respects has been entirely modernised.



INTERIOR. 3rd Chapel on the left: Madonna della Rosa of the 13th century. 3rd Chapel on the right: Madonna with two saints by *Silvestro de' Buoni*. The CRYPT, dating from the Romanesque period, but now modernised, contains *Mosaics* from an old pulpit, a Roman *Sarcophagus* with a representation of the Hunt of Meleager, and a Holy Sepulchre by *Bernini*, being one of his best works.

The Via del Duomo, passing through an archway, leads to the Corso Museo Campano. (Proceeding thence in a straight direction, we may reach the ramparts, which command a pleasing view of the Volturno.) In this street, on the right, is situated the MUSEO CAMPANO, which is entered from the first side-street on the right. It is open daily, 9-3 o' clock, except on Sundays and festivals.

The COURT contains reliefs from the amphitheatre of Capua (see p. 9); inscriptions; ancient sarcophagi, including one of the period of Constantine; mediæval tomb-monuments; a sitting statue of Frederick II. (sadly mutilated and without its head), which formerly surmounted the gateway of the tête-de-pont constructed by him on the right bank of the Volturno about 1240, and destroyed in 1557; heads of statues of Petrus de Vineis (?) and Thaddæus of Suessa (?), and a colossal head of 'Capua Imperiale' (casts at the Museo Nazionale in Naples), also from Frederick II.'s tête-de-pont. The rooms in the INTERIOR contain ancient terracottas, vases, coins, a few pictures of little value, and a small library.

The bridge across the Volturno, restored in 1756, is adorned with a statue of St. Nepomuc. Beyond it is an inscription in memory of the Emperor Frederick II. The *Torre Mignana* within, and the *Cappella de' Morti* without the town commemorate the sanguinary attack made on Capua by Cæsar Borgia in 1501, on which occasion 5000 lives were sacrificed.

On our left after the train has crossed the Volturno, lies the battle-field on which King Francis II. of Naples was defeated by the Garibaldians and Piedmontese on 1st Oct., 1860.

130 M. *Santa Maria di Capua Vetere* (*Loc. Roma; Trattoria Vermouth di Torino*, Via Alessandro Milbitz, leading to the Amphitheatre) is a prosperous town, on the site of the ancient Capua, containing considerable ruins.

*Capua*, founded by the Etruscans and afterwards occupied by Samnite tribes, entered into alliance with the Romans B.C. 343, for the sake of protection against the attacks of the Samnites of the mountains. Owing to the luxuriant fertility of the district, the power and wealth of the city developed themselves at an early period. It was the largest city in Italy after Rome, but soon became noted for its effeminacy and degeneracy. In the Second Punic War, after the battle of Cannæ (B.C. 216), it entered into an alliance with Hannibal, who took up his winter-quarters here. That his soldiers became so enervated by their residence at Capua as no longer to be a match for the Romans, is doubtless a mere hypothesis. Certain, however, it is, that the Romans soon obtained the superiority, and after a long siege reduced the town, B.C. 211. Its punishment was a severe one, and the inhabitants were entirely deprived of all civic privileges. It was rescued from its abject condition by Cæsar, and under his successors regained its ancient splendour. It continued to prosper until the wars of the Goths, Vandals, and Lombards. In the 9th cent. it was destroyed by the Saracens, and the inhabitants emigrated to the modern Capua (p. 7).

Proceeding straight from the station, taking the first street to the left, and following the Via Alessandro Milbitz in nearly the same direction to its farther end (5 min.), we turn to the left into the

Via Anfiteatro, which leads in a curve round the town to (10 min.) the ancient amphitheatre. Before reaching it, we cross an open space where we observe, on the left, the ruins of a Roman *Triumphal Arch*, now a gate, through which the Capua road passes.

The \**AMPHITHEATRE* of Capua (adm. 1 fr. for each pers.), which is said to be one of the largest and most ancient in Italy, is constructed of travertine. The longer diameter is 185 yds., the shorter 152 yds. in length. The arena measures 83 yds. by 49 yds.

Three of its passages are tolerably well preserved, but of the 80 entrance-arches two only. The keystones are decorated with images of gods. The *Arena*, with its substructures, passages, and dens for the wild beasts (to which a staircase descends from the passage to the left), is, like that of Pozzuoli, better defined than the arena of the Colosseum at Rome. The *Passages* contain remains of ancient decorations, fragments of columns, bas-reliefs, etc. To the right, near the entrance, the visitor may ascend to the upper part of the structure, in order to obtain a survey of the ruins themselves, and of the extensive surrounding plain. Large schools were once maintained at Capua for the training of gladiators, and it was here in B.C. 83, that the War of the Gladiators under *Spartacus* the Thracian broke out, which was with difficulty quelled by Crassus two years later.

Above Capua rises *Mons Tivata*, once the site of a temple of Jupiter, now crowned by a chapel of *San Nicola*. At its base, about  $4\frac{1}{2}$  M. from Santa Maria, stands the old church of *Sant' Angelo in Formis*, with frescoes of the 11th cent. (valuable in the history of art), occupying the site of a celebrated temple of Diana, around which a village had established itself.

The highroad from Capua to Maddaloni viâ Santa Maria and Caserta presents a scene of brisk traffic. The road from Santa Maria to Caserta (a drive of  $\frac{3}{4}$  hr.) passes two handsome Roman tombs.

**134 M. Caserta.** — *Hotels.* VITTORIA, with garden; VILLA REALE, well spoken of, both in the Via Vittoria; VILLA DI FIRENZE, near the palace, R., L., & A.  $2\frac{1}{2}$  pens. 8 fr.; all with trattorie. — In the round piazza with its colonnades, at the entrance to the town from the palace, is a favourite *Café*.

Carriage with one horse, per drive within the town or to the station, 35 c.; with two horses 60 c.; drive in the royal gardens ('le Reali Delizie'), per hr. with one horse, 1 fr. 30 c., with two horses,  $2\frac{1}{2}$  fr., each additional  $\frac{1}{2}$  hr. 50 or 85 c.; to Santa Maria di Capua Vetere 1 fr. 40 or 2 fr. 30, to Capua 2 fr. 25 or 3 fr. 90 c.

For a *Visit to the Palace* (interior 12-4; the garden till sunset) a permesso from the royal intendant at the Palazzo Reale at Naples (p. 35) is required, but it may, if necessary, be obtained on the spot. Fee 1 fr.; for the chapel 25 c.

*Caserta*, a clean and well-built town with 19,000 inhab. ('com-mune' 30,600) and a large garrison, may be called the Versailles of Naples. It possesses several palaces and barracks, and is the residence of the prefect of the province of Caserta. It was founded in the 8th cent. by the Lombards on the slope of the hill, but the modern town stands on lower ground.

The *Royal Palace* of Caserta, opposite the station, was erected in 1752, by *Vanvitelli*, by order of King Charles III., in the richest Italian palatial style. It forms a rectangle. The S. side is 830 ft. long and 134 ft. high, with thirty-seven windows in each story. The courts of the palace are traversed by a colonnade, from the centre of which ascends the handsome marble staircase, with 116

steps. The marble statue of Vanvitelli, by Buccini, was erected in 1879. The palace is at present unoccupied.

The CHAPEL, sumptuously decorated with marble, imitated lapis lazuli, and gold, contains a 'Presentation in the Temple' by Mengs, five paintings by Conca, and an altar-piece by Bonito. — The THEATRE is adorned with twelve Corinthian columns of African marble from the so-called Temple of Serapis at Pozzuoli, and contains forty boxes, besides that appropriated to the royal family.

The Garden, with its lofty pruned hedges, contains beautiful fountains and cascades, adorned with statues. The grand terrace above the cascade (2 M. from the palace) affords beautiful points of view. The Botanical Garden is interesting as proving that the trees of the colder north can be grown here with success. The *Casino Reale di San Leucio*, in the park, about 2 M. to the N., near some large silk-factories, commands another fine prospect.

About 3 M. to the N.E. of the palace, on an elevated site, is *Caserta Vecchia*, with several deserted palaces and the 12th cent. church of San Michele.

From Caserta and from Capua there are roads to *Caiazzo* (about 9 M.) and on to *Piedimonte d'Alife* (rustic Inn), prettily situated about 15 M. from Caiazzo, with flourishing mills, founded by Swiss merchants, at the foot of the *Matese*, the highest summit of which (*Monte Miletto*, 6725 ft.) may be ascended from Piedimonte in 5-6 hrs. On the top there is a lake surrounded by woods. View as far as the Adriatic and Tyrrhenian Sea.

Caserta is the junction of the Naples and Foggia railway (R. 18), which runs on the hillside, to the left, as far as Maddaloni, the next station, and for the branch-line to Castellammare (30½ M., in 2 hrs.; fares 5 fr. 55, 3 fr. 90, or 2 fr. 50 c.).

The latter follows the main line as far as Cancellò, where it diverges to the left and runs round the E. and S. sides of Mt. Vesuvius, past the stations of *Marigliano*, *Ottaviano*, *San Giuseppe*, *Terzigno*, and *Boscoreale*, to *Torre Annunziata*, the junction of the railway from Naples to Castellammare and Gagnano (pp. 112, 143).

138 M. *Maddaloni* (Locanda-Trattoria del Leone, near the station, plain). The town (20,000 inhab.), situated to the left, is commanded by three ruined castles, the central one of which once belonged to the Carafa family. On the Foggia line, 2½ M. from Maddaloni, are the *Ponti della Valle* (see p. 198), conveniently visited by carriage.

141½ M. *Cancellò*, whence branch-lines diverge to Castellammare (see above) and to Avellino (R. 12). Above the village is a large ruined castle.

About 1½ M. to the S.W. of Cancellò, among the woods (*Bosco d'Acerra*), are the insignificant ruins of the ancient Oscan *Suessula*. The rich sepulchral remains found here, chiefly vases and bronze ornaments, are preserved in the neighbouring Villa Spinelli.

The old highroad from Cancellò to Benevento leads to the E. viâ *San Felice* and *Arienzo*, and then passes through a narrow defile, considered by many to be identical with the *Furculæ Caudinæ* which proved so disastrous to the fortunes of Rome, whence it ascends to the village of *Arpaia*. It next passes the small town of *Montesarchio* (the ancient *Caudium* according to some), with its castle, once the residence of the d'Avalos family, and recently used as a state prison, in which, among others, the well-known Poerio (d. 1867) was confined (comp. p. 41).

To the left we observe *Monte Somma* (p. 119), which conceals *Vesuvius*. 146 M. *Acerra* (14,500 inhab.) was the ancient *Acerræ*, to which the Roman citizenship was accorded as early as B. C. 332. The train crosses the trenches of the *Regi Lagni*, which drain the marshes of the *Pantano dell' Acerra*, the ancient *Clanius*, now *l'Agno*, and form the boundary between the provinces of Caserta and Naples. 148 M. *Casalmuovo* (p. 202). *Vesuvius* becomes visible on the left. 155 M. *Naples*. Arrival, see p. 19.

## 2. From Rome to Naples viâ Terracina and Capua.

166 M. From Rome to *Terracina*, 75½ M., RAILWAY in 4¾ hrs. (no fast trains); fares 13 fr. 80, 9 fr. 70, 6 fr. 25 c. — From *Terracina* to *Formia*, 21½ M., DILIGENCE twice daily (at 7 a.m. and 1.30 p.m.; from *Formia* at 4.30 and 7 p.m.) in 4½ hrs., fare 4 fr.; carr. 10-12 fr. — *Gaeta* is now visited from *Formia* by railway, 5½ M. in 20 min. (fares 1 fr. 5, 75, 50 c., there and back 1 fr. 60, 1 fr. 15, 75 c.). — From *Formia* viâ *Sparanise* to *Naples*, 69 M., RAILWAY in 4-5¼ hrs.; fares 12 fr. 60, 8 fr. 80, 5 fr. 70 c.

From Rome to (26 M.) *Velletri*, through the Campagna and along the W. slope of the Alban mountains, see *Baedeker's Central Italy*.

The *Terracina* line then intersects a desolate plain. 33 M. *Giulianello*. Farther on, the line skirts the slopes of *Monte Calvello*.

36½ M. *Cori* (*Alb. dell' Unione*). The railway-station lies about 2½ M. below the old town (*diligenza*), the ancient *Cora*, which claimed to have been founded by the Trojan *Dardanus* or by *Coras* and still prospered during the Roman empire. To its former importance, the remains of the ancient walls, constructed of huge polygonal blocks, the portico of the so-called Temple of *Hercules*, and the remains of a Temple of *Castor* and *Pollux* still bear testimony.

38 M. *Cisterna*. The little town of that name, with a castle of the *Gaetani*, is situated on the last hill before the Pontine Marshes, 3 M. to the W. of the station. It was called *Cisterna Neronis* in the middle ages, and is believed to occupy the site of the ancient *Tres Tabernæ* where the apostle *Paul* on his journey met the friends coming from Rome to welcome him (*Acts*, 28; comp. p. 95). — 43½ M. *Ninfa*, a deserted mediæval town, the ivy-clad ruins of which date mainly from the 12-13th centuries. The malaria which reigns here in summer has been the cause of its abandonment.

45½ M. *Sermoneta-Norma*. To the left, on an eminence, stands *Sermoneta*, with an ancient castle of the *Gaetani* family. Higher up lies the small mountain-village of *Norma* (*Locanda della Fortuna*), below the ancient *Norba*, destroyed by the troops of *Sulla* during the civil wars, with well-preserved remains of a wall in the polygonal style, 1½ M. in circumference.

Farther on, the line skirts the *Pontine Marshes* (*Paludi Pontine*), which vary in breadth between the mountains and the sea from 6 to 11 M., and from *Nettuno* to *Terracina* are 31 M. in length. A considerable part of them is now cultivated, and they afford exten-

sive pastures; the more marshy parts are the resort of the buffalo. Towards the sea the district is clothed with forest (*macchia*). The malaria in summer is a dreadful scourge.

According to Pliny (Hist. Nat. iii. 5), these marshes were anciently a fertile and well-cultivated plain, occupied by twenty-four villages, but towards the close of the republic gradually fell into their present condition owing to the decline of agriculture. A want of fall in the surface of the soil is the cause of the evil. The streams and canals are totally inadequate to carry off the excess of water which descends from the mountains during the rainy season, and its escape is further impeded by the luxuriant vegetation of the aquatic plants. Attempts to drain the marshes were successively made by the censor Appius Claudius in B.C. 312 (so says tradition), by the consul Cornelius Cethegus 130 years later, by Cæsar, Augustus, Nerva, Trajan, and finally by Theodoric, King of the Goths, all of which were of temporary benefit only. Similar operations were undertaken by the popes Boniface VIII., Martin V., Sixtus V., and Pius VI. To the last is due the present admirably constructed road across the marshes, the cost of which amounted to 1,622,000 scudi (350,000 l. sterling).

52 M. *Sezze* (*Locanda Nazionale*, in the Piazza, unpretending); the town, surnamed *Romano*, with 6300 inhab., lies about 1 hr.'s walk from the station, and is the ancient *Setia* of the Volscians, a Roman colony after 382 B.C., and frequently mentioned in the Italian wars up to the time of Sulla. Under the empire its name was remembered only on account of its wine, which Augustus preferred even to Falernian. Considerable remains of its ancient walls, which are built of massive square blocks, have been preserved. The rough rusticated work here is an unusual feature, for most ancient town-walls are carefully smoothed. A massive substructure in the same style, below (to the right) the entrance of the town, has been arbitrarily named *Tempio di Saturno*.

To the right the highroad leads straight on through the Pontine plain, following the ancient *Via Appia*, the famous road constructed during the Samnite war, B.C. 312, by Appius Claudius, the censor. On this side also is the streamlet *Uffente*, the *Ufens* of the ancients. On the left rise the slopes of *Monte Trevi* (1000 ft.), crowned by the ruins of a town destroyed in the 16th century.

61 M. *Piperno* (*Locanda Serafini*, tolerable; pop. 5000) was founded early in the middle ages by refugees from the ancient Volscian town of *Privernum*. The *Cathedral*, in the picturesque piazza, was built in 1283 and modernised in the interior in 1782. A diligence runs on Tues., Thurs., and Sat. mornings in 3½ hrs. (fare 3 fr.) to Frosinone (p. 2). On the road, near the Amaseno, are some remains of *Privernum* (see above).

The railway crosses the *Amaseno* and affords a picturesque view of its valley, which is enclosed by lofty mountains studded with ruined castles and villages: *Rocca Gorga*, *Maenza*, *Prossedi*, and *Rocca Secca*. — 64 M. *Sonnino* (pop. 3200), once famous for the picturesque costumes of its women and for the audacity of its brigands.

About 1 M. from the station of Sonnino is the Cistercian convent of *Fossanova*, where St. Thomas Aquinas died in 1274 while on his way to the Council of Lyons. The convent-church, built about 1225, with rectangular choir and an octangular tower over the crossing, is one of the

earliest examples of Italian Gothic. It has recently been restored. The cloisters, chapter-house, and refectory are also interesting. One of the rooms contains a relief of St. Thomas Aquinas, by *Bernini*.

The line turns to the S. — 69 M. *Frasso*. On the slope of *Monte Leano* (2215 ft.) once lay the sacred grove and fountain of *Feronia* mentioned by Horace (Sat. i. 5, 23). We now join the ancient *Via Appia*. To the right, 11-12 M. distant, the Promontorio Circeo (p. 14) is visible on the whole journey, from Velletri onwards.

75½ M. **Terracina**. — *Hotels*. \**ALBERGO REALE*, at the S. entrance to the town, with a view of the sea at the back, R., L., & A. 1¼ fr.; *LOCANDA NAZIONALE*, in the Piazza, unpretending. — *Restaurants*. *Sirène*, *Posta*, both clean; *Caffè Centrale*, in the main street.

*Terracina*, situated conspicuously on a rocky eminence (Hor., Sat. i. 5, 26), the *Anxur* of the ancient Volscians, and the *Tarracina* of the Romans, was an ancient episcopal residence, and constitutes the natural frontier town between Central and Southern Italy. Pop. 6300. The highroad intersects the quarter founded by Pius VI., which is adjoined to the S.W., beyond the canal, by a village of poor huts, inhabited in winter by peasants from Terella. The old town is built on the slope of the promontory. Above extend the ruins of the ancient city, crowned by the temple of Venus.

The *CATTEDRALE SAN CESAREO*, in the ancient *Forum*, the pavement of which is well preserved, occupies the site of a *Temple of Roma and of Augustus*, dedicated to that emperor by A. Æmilius, who also caused the forum to be paved. In the travertine slabs the inscription 'A. Æmilius A. F.' is distinctly legible in large letters. The vestibule of the cathedral rests on ten ancient columns, with recumbent lions and other animals at their bases. On the right is a large granite basin, which, according to the inscription, was used in torturing the early Christians. The beautiful fluted columns of the canopy in the interior are antique. The pulpit, with its ancient mosaics, rests on columns with lions at their bases. In the chapter-house is a reliquary of carved wood (9th cent.?). — The clock-tower (ascended by 91 steps) commands an extensive prospect.

The summit of the promontory may be attained in ½-¾ hr., either directly from the new town by a steep path to the right of the new church, or (more conveniently) from the old town, by ascending to the right, under the archway adjoining the cathedral. The latter route is partly by an ancient road passing remains of tombs and ancient walls, and then to the right by a gap in the wall encircling the olive-plantations, and through the latter along the dividing wall. The summit is occupied by the remains of an imposing *Temple of Venus*, 110 ft. long and 65 ft. broad, standing upon a terrace partly supported by arcades. The cella, which was embellished with pilasters on the walls and a mosaic pavement, still contains the pedestal for the sacred statue. Until the excavations of 1894 the arcades were regarded as the remains of a palace of Theodoric the Ostrogoth. Magnificent \**VIEW*.

Towards the W. the prospect embraces the plain as far as the Alban Mts., then the Monte Circeo; towards the S. are the Pontine or Ponza Islands, the N.W. group of which comprises *Ponza* (Pontiæ, once a Roman colony), *Palmarola* (Palmaria), and *Zannone* (Sinnonia), all of volcanic origin, and the S. group *Ventotene* and *Santo Stefano*; between the groups lies the small island of *Le Botte*. The islands are still used, as in ancient times, as a place of detention for convicts. (Steamer from Naples, see p. 104.) Ventotene is the *Pandataria* of melancholy celebrity, to which Augustus banished his abandoned daughter Julia, and Tiberius relegated Agrippina, the daughter of Julia, and Nero his divorced wife Octavia. Towards the E. the plain of Fondi is visible; the village on the sea is Sperlonga (p. 15); farther off is the promontory of Gaeta with the tomb of Munatius Plancus (p. 17), and finally the island of Ischia.

At the S. egress of the town is the *Taglio di Pisco Montano*, an interesting piece of Roman engineering. The promontory approaches close to the sea, in consequence of which Appius originally conducted his road over the hill. At a later period the rocks were removed for the construction of a new and more spacious road. On the perpendicular wall thus produced the depth is indicated at intervals of 10 Roman feet, beginning from the top; the lowest mark, a few feet above the present road, is CXX.

A good path leads along the shore in 3-4 hrs. to the (11 M.) Monte Circeo, or *Circello*, the *Promontorium Circeium* of the ancients, the traditional site of the palace and grove of the enchantress Circe, described by Homer. Accommodation may be obtained at *Gius. Callist's Caffè in San Felice Circeo* (321 ft.). From here a good footpath, following the telegraph-wires and passing a little above a fine cyclopean wall, called *Cittadella Vecchia*, leads to the signal-station (*Semáforo*; 1475 ft.) in 1 hr. The \*View from here is magnificent: to the S.E. Ischia, Capri, and Mt. Vesuvius are distinctly visible; to the N.W. the dome of St. Peter's may be distinguished in clear weather; to the N. we see the mountains as far as Velletri; to the S. is the sea, with the Pontine Islands (see above). An unimpeded view is enjoyed from the top of the mountain (1775 ft.), which is reached from San Felice, with guide (1-1½ fr.), in about 2½ hrs. by a stony and rather toilsome path. On the summit are the remains of a *Temple of Circe*. — The hill is strewn with ruins of the ancient town of *Circeii*, which became a Roman colony in B.C. 393 and still existed in Cicero's time. Thus, about halfway up the N. side, under a group of lofty trees, is a low parapet of Roman workmanship enclosing a well called the *Fontana di Mezzo Monte*. At another point is the *Fonte della Bagnaia*, also with fragments of Roman masonry. Cicero and Atticus, Tiberius and Domitian frequently resorted to this spot. Remains of Roman palaces and aqueducts have also been found at *Lago di Páola*, a small lake at the N. base of the promontory (where large oyster-beds were maintained by the Romans), among them the so-called *Piscina di Lucullo*. — The seaward side of the hill is honeycombed with grottoes, some of them of great extent, and accessible by boat only. — Hurried travellers may visit the *Semáforo* from Terracina in 1 day, there and back.

The HIGHROAD beyond Terracina still follows the direction of the Via Appia, close to the sea, and is flanked by remains of ancient tombs. This pass was the ancient *Lautulae*. Here, in B.C. 315, the Romans fought a battle with the Samnites, and in the Second Punic War Fabius Maximus kept Hannibal in check at this point. On a hill about ½ M. to the left is situated the monastery of *Retiro*, on the site of the villa in which the emperor Galba was born. Then to the right is the *Lake of Fondi*, the *Lacus Fundanus* or *Amyclanus*

of the ancients, named after the town of *Amyclae* which is said to have been founded here by fugitive Laconians. The village towards the E. on the slope facing the sea is *Sperlonga* (see below).

The papal frontier was formerly at *Torre dell' Epitafo*. We next reach the tower *de' Confini*, or *La Portella*, 4 M. from Terracina. On a height to the left is the village of *Monte San Biagio* or *Monticelli*; by the roadside are fragments of tombs.

The next place (11 M. from Terracina) is **Fondi** (5000 inhab.), the ancient *Fundi*, where Horace derides the pride of a civic official 'with broad purple border and censor' (Hor., Sat. i. 5, 34). Change of horses, and halt of  $\frac{1}{4}$  hr. (tolerable inn). Considerable remains of the ancient *Town Walls* are preserved. The principal street coincides with the ancient *Via Appia*. The *Château*, part of which adjoins the cathedral, is miserably dilapidated. Some of the window-frames and decorations in the Renaissance style testify to its ancient splendour. In 1378 Robert of Geneva was here elected antipope, with the title of Clement VII., in opposition to Urban VI. In the 16th cent. the château belonged to the Colonnas, and in 1534 it was occupied by the beautiful Countess Giulia Gonzaga. One night the countess narrowly escaped being captured by the daring pirate Haireddin Barbarossa, who purposed conveying her to the Sultan Soliman II. Exasperated by his failure, he wreaked his vengeance on the town, as an inscription in the church records. The town was again destroyed by the Turks in 1594. In the vicinity is the church of *Santa Maria* in the Gothic style, with an ancient façade and portal, disfigured in the interior by whitewash. The choir contains an episcopal throne with mosaics of the 11th cent., and on the right a Madonna by Silvestro de' Buoni. In the *Dominican Monastery* a chapel is shown in which Thomas Aquinas once taught; also a small museum with ancient tombstones.

Beyond Fondi the road traverses the plain for 3 M., after which it ascends *Monte Sant' Andrea* through mountain-ravines. The *Via Appia* runs along the opposite slope on substructures of masonry, which are continued also in the poor town of *Itri*, with a ruined castle, where remains of them are to be seen built into the houses. *Itri* was once notorious for the robberies committed there. It was here that the robber-chief Marco Sciarra promised a safe conduct and protection to the poet Tasso; and Fra Diavolo (whose real name was Michele Pezza) was also a native of *Itri*. He was at last captured by the French near Salerno and executed. Anecdotes are still related of this daring brigand, and Washington Irving's sketch 'The Inn of Terracina', the foundation of Auber's opera, has greatly contributed to maintain their interest.

A road leads from *Itri*, to the right, in  $2\frac{1}{4}$  hrs. to the fishing-village of *Sperlonga*, situated on a sandy promontory, and deriving its name from the grottoes (*speluncae*) in the neighbouring rocks. In one of these, as Tacitus informs us (Ann. iv. 59), Sejanus saved the life of Ti-



berius, which was imperilled by a falling rock. On the way to the grotto we observe Roman ruins, and the grotto itself contains benches and stucco ornaments.

From Itri the road descends for some distance on galleries, and finally between woods and vineyards, towards the coast, revealing an exquisite view of the bay of Gaeta, with its glittering villas and other edifices; in the distance are Ischia and Procida; still farther off rise the Monte Sant' Angelo (p. 145) and Vesuvius.

Farther on, we perceive to the right, in the middle of a vineyard, on a square base, a massive round tower, believed to be *Cicero's Tomb* (now inhabited by a poor gardener). It was in this neighbourhood, not far from his Formianum, that the proscribed orator, who sought to elude the pursuit of the triumvirs Octavian, Antony, and Lepidus, was murdered by the tribunes Herennius and Popilius Lænas, 7th Dec., B.C. 43, in the 64th year of his age. On a height above the road may be traced the foundations of a temple of Apollo, said to have been founded by Cicero. Numerous relics of ancient buildings are still extant on the whole bay, which, like the bay of Naples, was a favourite resort of the Roman nobles. The road now descends to Formia.

**Formia** (\**Hôtel dei Fiori, Alb. della Quercia*, recommended, both on the coast), the ancient *Formiæ*, a town with 10,000 inhab., was called *Mola di Gaeta* under the former régime. The beauty of its situation constitutes its sole attraction. The mountain-range on the N. side of the bay rises abruptly from the sea, the lower slopes being clothed with gardens of lemons, oranges, and pomegranates, and with vineyards and olive-plantations. One of the most delightful points is the so-called *Villa of Cicero*, or *Villa Caposele*, above the town, formerly a favourite residence of the kings of Naples. It now belongs to Cavaliere Rubino (permission to visit it obtained by leaving a card at his palazzo opposite the prefecture; boy to act as guide 1/2 fr.).

At the entrance are ancient inscriptions and statues. The lower part of the garden contains considerable remains of an ancient villa, supposed to have belonged to Cicero, but evidently from its construction dating from the 1st or 2nd cent. of the Roman imperial era. Among the vaulted halls is one with eight columns and a semicircular apse, now converted into offices. The upper terrace commands an uninterrupted survey of the charming bay, Gaeta, Ischia, the promontories of the Bay of Naples, and the mountain range to the S. of the Liris, which separates the latter from the region of the Volturno.

**EXCURSION TO GAETA.** This excursion has been shorn of its chief attraction by the modern fortifications, which everywhere interfere with the free view of the sea. — The railway (5 1/2 M., in 20 min.; see p. 11) skirts the coast, passing numerous remains of Roman villas. Among them a spot is pointed out as the scene of the assassination of Cicero (see above).

**Gaëta** (*Albergo Corona di Ferro*, plain; *Caffè Nazionale*), the ancient *Portus Caieta*, with 19,000 inhab., is an important fortress,

but insignificant as a commercial town. The promontory of Gaeta, like the cape of Misenum, presents from a distance the appearance of a gigantic tumulus. Tradition has pointed it out as the tomb of Caieta, the nurse of Æneas. From this eminence projects a lower rock bearing the citadel with the *Torre Angiovinna* and the town.

Gaeta successfully resisted the attacks of the barbarian Germanic invaders, and with Amalfi and Naples constituted one of the last strongholds of ancient culture. It afterwards became a free city, presided over by a doge, and carried on a considerable trade with the Levant. It bade defiance to the assaults of the Lombards and Saracens, and preserved its freedom down to the 12th cent., when with the rest of Southern Italy it was compelled to succumb to the Normans. The fortress was extended and strengthened at various periods by the Aragonese, by Charles V., and especially by the last Bourbon monarchs. In 1501 it surrendered to the French, in 1504 to the Spaniards under Gonsalvo da Cordova, in 1734 to the Spaniards again, and in 1798 to the French. In 1806 it was gallantly defended by the Prince of Hessen-Philippsthal, who, aided by the English fleet, held out for nearly six months against Masséna. Pope Pius IX., after his flight from Rome in 1848, remained at Gaeta until 1860. In Nov., 1860, Francis II. of Naples, the last of the Bourbon kings, sought refuge here, but the town was compelled to capitulate by the Italian fleet on 28rd Feb., 1861 (p. xlv).

The *Cattedrale di Sant' Erasmo* has a remarkable campanile; at the entrance are four ancient columns and relics of old sculptures. The modernised interior and the crypt are uninteresting. At the back of the high-altar (covered) is the banner presented by Pope Pius V. to Don John of Austria, the hero of Lepanto, representing the Saviour with SS. Peter and Paul. — Opposite the principal portal of the church is a sculptured Gothic column resting on four lions.

Near the Piazza is the modern Gothic church of *San Francesco*. Among the antiquities of the town may be mentioned the remains of an amphitheatre and of a theatre, and also a column bearing the names of the twelve winds in Greek and Latin.

The summit of the promontory is crowned by the conspicuous and imposing tomb erected for himself by *Munatius Plancus*, a contemporary of Augustus and founder of Lyons (d. after 22 B.C.). This consists of a huge circular structure of travertine blocks, resembling that of Cæcilia Metella at Rome, 160 ft. high and as many in diameter (enclosed by the fortifications; no admission).

The RAILWAY FROM FORMIA TO SPARANISE (p. 7) generally follows the direction of the highroad, at first not far from the sea. Farther on, we observe to the left a long series of arches of an ancient aqueduct. 7 M. *Minturna*, on the slope to the left, the ancient *Minturnæ*, with the remains of a theatre and an amphitheatre. 11 M. *Santi Cosma e Damiano Castelforte*. The line crosses the *Garigliano*, the *Liris* of the ancients, in the marshes of which Marius once sought to elude the pursuit of the hirelings of Sulla. On the right bank of the *Garigliano*, 27th Dec., 1503, Don Gonsalvo da Cordova fought the decisive battle with the French which placed Naples in his power (p. xlv). The highroad crosses the river by a suspension-bridge.

The ancient Via Appia farther on skirts the sea, and to the W. *Monte Massico*, whose wines Horace and Virgil have immortalised, reach *Mondragone*, near the *Sinuessa* of Horace (destroyed by the Saracens in 10th cent.), where to his great joy he was met on his journey (Sat. i. 5, 6) by his friends Plotius, Varius, and Virgil. Horace then crossed the *Savone* (Savone) by the Pons Campanus and proceeded to Capua. In the vicinity towards the Volturnus, was the *Ager Falernus*, where a somewhat strong wine, highly praised by the ancients, is still produced.

16 M. *Cellole Fasani*. — 20 $\frac{1}{2}$  M. *Sessa Aurunca*, the ancient *Suessa Aurunca*, situated on a volcanic hill, with interesting ruins of a bridge and an amphitheatre. Other relics are preserved in the ancient cathedral and the churches of San Benedetto and San Giovanni. In the principal street are memorial stones with inscriptions in honour of Charles V., above which is an old crucifix with a mosaic cross. — To the right rises *Monte Massico* (see above).

23 M. *Cascano*; 25 $\frac{1}{2}$  M. *Carinola*; 28 M. *Maiorisi*. The line then crosses the *Savone*, near the picturesque castle of *Francolisi*.

32 M. (37 M. from Gaeta) *Sparanise* (see p. 7).

### 3. From Genoa to Naples by Sea.

The large ocean steamers that touch at Genoa or start thence usually call at Naples. Steamers of the *North German Lloyd* and *Hamburg-American Lines* (agents, Leupold Fratelli, Piazza San Siro 10; at Naples, see p. 24) leave Genoa every Thurs. and sometimes oftener (fares to Naples 60, 40, 10 M.); steamers of the *Hungarian Steamship Co.* *Adria* leave every Sat. and Mon. (59, 48, 12 fr., including food); and those of the *Navigazione Generale Italiana* (office, Piazza Acquaverde) every Tues., Wed., and Sat. or Sun. (fare 44 fr., and 8-19 fr. for food, according to the duration of the voyage). From Naples to Genoa steamers of the *La Veloce Co.* (p. 24) ply 5 times monthly (1st cl. 40 fr., including food), in addition to the steamers of the above-mentioned companies. The voyage takes 1 $\frac{1}{2}$ -2 $\frac{1}{2}$  days. Farther details may be obtained in the time-tables (p. xiv) or on application at the various offices.

The steamers start at Genoa at or near the *Ponte Federico Guglielmo*, a quay with a custom-house, post-office, and railway-office. If a boat is required for embarkation or disembarkation the charge is 30 c. per head (60 c. at night) and 50 c. for every 50 kil. (110 lbs.) of luggage. As we steam through the three harbour-basins (*Porto*, *Porto Nuovo*, and *Avamporto*), we enjoy a beautiful retrospect of the town rising on the slopes of the hills (see *Baedeker's Northern Italy*); and a little later we have fine views of the Genoese Riviera. — The Italian steamers usually touch at (8 hrs.) *Leghorn* (see *Baedeker's Northern Italy*) and spend about  $\frac{1}{2}$  day there (boat to or from the *Porto Nuovo* 1, *Porto Vecchio*  $\frac{1}{2}$  fr., luggage  $\frac{1}{2}$  fr.). — Beyond Leghorn our course skirts the island of *Gorgona* and then leads between *Corsica* on the right and *Capraia*, *Elba*, *Pianosa*, and *Montecristo* on the left, or between the last four islands and the Italian coast. After several hours' passage on the open sea we next sight the *Ponza Islands* (p. 14) to the S.; and then, rounding the island of *Ischia*, we enter the magnificent *Bay of Naples* (disembarkation or embarkation see p. 19).

3

2

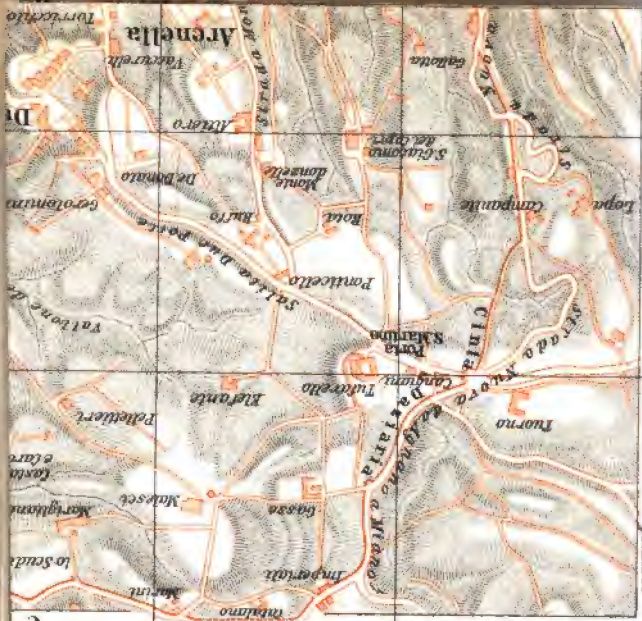
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MAESTRI

A

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**NAPOLI.**

1 : 20.000

0 100 200 300 400 500 600 700 800 900 1000

Metri

Abbreviazioni: L. Largo, P. Piazza, P.ta Porta, Cal. Calata, Str. Strada, V. Via, V. Vico

F

G

H

## 4. Naples.

### a. Arrival, Hotels, Pensions, Restaurants, Cafés, etc.

**Arrival.** (a) **BY RAILWAY.** The station (*Stazione Centrale*; Pl. H, 3) is situated at the E. end of the town. The principal hotels all send *Omnibuses* (1½ fr.) to meet the trains. *Cabs*: with two horses (nearest the entrance) 1 fr. 40 c., each trunk 20 c.; with one horse (outside the railings, farther distant; seats for two persons only) 70 c., each trunk 20 c.; no charge is made for smaller articles of luggage. The *Facchini* who take the luggage to the cab are paid, according to tariff: 10 c. for a travelling-bag or a hat-box, 25 c. for heavier articles, 40 c. for boxes weighing 200-400 lbs.; but a few soldi more are usually given (attempts at extortion should be resisted). As a long delay often takes place before the delivery of the luggage, it is perhaps the best plan to take a cab direct to the hotel and send someone for the luggage, though, of course, this involves a little extra expense. The services of officious bystanders should be declined. The formalities of the municipal douane are soon terminated, the declaration of the traveller that his luggage contains no comestibles liable to duty being generally accepted.

(b) **BY STEAMBOAT.** As soon as permission to disembark is granted, a small boat (1 fr. for each person, including luggage) conveys the passengers to the Dogana near the Immacolatella (Pl. G, 5), where luggage is examined. This done, one of the 'facchini della dogana' places the luggage on the fiacre or other conveyance (40 c. for each trunk, 10 c. for each small article). Offices of the steamboat-companies, see p. 24.

**POLICE OFFICE** (*Questura*), Palazzo San Giacomo (Municipio; Pl. E, F, 6), on the side next the Via Paolo Emilio Imbriani. — Complaints about cabmen should be made at the *Ufficio Centrale del Corso Pubblico*, in the Municipio, 1st floor (p. 37).

**Hotels** (comp. also *Introd.*, p. xvii: Climate and Health of Naples). The charges at the larger hotels towards the end of winter or in spring, when the influx of visitors is at its height, are rather high, but it must not be forgotten that only the first-class houses are fitted with lifts, electric lighting, baths, and other conveniences, besides being thoroughly heated, a matter of importance in cold weather. In summer most of the larger houses are closed, generally till the middle of September. Prices are everywhere lower during this time. Most hotels receive guests *en pension* if a stay of several days is made; while on the other hand many of the undermentioned pensions receive guests even for a single day.

In the *Corso Vittorio Emanuele* and the adjoining *Rione Amedeo* (Pl. B, C, D, 7, 6), in a healthy situation and with a splendid view: \*HÔTEL BRISTOL (Pl. a; D, 6), with good sanitary arrangements, R., L., & A. 5-8, B. 1½, déj. 3½, D. 5, pension 11-15 fr.; \*PARKER'S HOTEL (formerly *Tramontano*; Pl. b, C 6), R., L., & A. with bath from 4-6 fr., B. 1½, déj. 3, D. 5 fr., pens. from end of Feb. to middle of May 10-15, in summer 8-10, Oct. to Feb. 8-12 fr.; adjoining, \*MACPHERSON'S HOTEL & PENSION BRITANNIQUE (Pl. q; C, 6), R., L., & A. from 4, B. 1½, déj. 2½, D. 4½, pens. from 8 fr., patronized by the English and Americans. — A little below the *Corso Vittorio Emanuele*, but also with S. aspect and a fine view: \*WESTEND HOTEL (Pl. c; C, 6), R., L., & A. 4½-8, B. 1½, déj. 3½, D. 5, pens. 9-16 fr.

**Lower Town**, near the sea. In the *Piazza Principe di Napoli*: GRAND HÔTEL (Pl. d; B, 7), in an open and healthy situation close to the sea, with a splendid view, R., L., & A. from 5½, B. 1½, déj. 3½, D. 5, pens. from 11 fr. — In the *Riviera di Chiaia* (Pl. D, C, B, 7), skirting the Villa Nazionale, with a view of the Villa and the sea: No. 276, GRAN BRETAGNA (Pl. e; D, 7), R., L., & A. 4-10, B. 1½, déj. 3½, D. 5, pens. 8-15 fr.; No. 127, \*HÔTEL DE LA RIVIERA (Pl. f; C, 7), R. 8-4, B. 1¼, déj. 3, D. 4½ fr. (both incl. wine), pens. 8-10 fr. — In the *Via Partenope*, facing the sea, with the *Strada Chiaiamone* behind: \*VICTORIA (Pl. v; E, 7), R., L., & A.

4-6, B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. 9-14 fr.; \*HÔTEL MÉTROPOLE & DE LA VILLE (Pl. H, E, 7), R., L., & A. 4, B.  $1\frac{1}{4}$ , déj. 3, D.  $4\frac{1}{2}$  fr. (both incl. wine), pens. 9-10 fr.; \*HOTEL HASSLER (Pl. k; E, 7), patronized by Germans, E. from 3, L.  $\frac{1}{2}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , déj. 3, D.  $4\frac{1}{2}$ , pens. (L. extra) 10-14, or without déj. 8-12 fr.; \*HÔTEL ROYAL DES ÉTRANGERS (Pl. i; E, 7), R., L., & A. from 5, B.  $1\frac{1}{2}$ , déj. 4, D. 5 (in winter 6), pens. 12-15 fr.; \*CONTINENTAL (Pl. c; E, 7; German), R.  $2\frac{1}{2}$ -5, L.  $\frac{1}{2}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , déj. 3, D.  $4\frac{1}{2}$ , pens. 8-12 fr.; \*HÔT. DU VÉSUVI (Pl. g; E, 7), R., L., & A. from  $4\frac{1}{2}$ , B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. from 12 (in summer from 10) fr. — In the *Strada Santa Lucia*, to the E. of the Pizzofalcone (Pl. E, 7): \*HÔTEL DE RUSSIE (Pl. n; F, 7), R. 2- $2\frac{1}{2}$ , L. & A. 1, B.  $\frac{1}{2}$ , déj.  $2\frac{1}{2}$ , D. 4 fr. (both incl. wine), pens. 7-8 fr. — In the *Piazza del Municipio* (Pl. F, 6): \*HÔTEL DE LONDRES, R., L., & A. from 4, B.  $1\frac{1}{2}$ , déj. 3, D. 4, pens. from 10 fr.

The following second-class hotels, near the centre of traffic, are chiefly visited by commercial men. At the top of the *Strada Medina*: HÔTEL DE GENÈVE ET CENTRAL (Pl. c; F, 5), with lift, R. from 3, B.  $1\frac{1}{2}$ , déj. incl. wine  $2\frac{1}{2}$ - $3\frac{1}{2}$ , D. incl. wine  $4\frac{1}{2}$ , L. & A.  $1\frac{1}{2}$ , pens. 10-12 fr.; ROMA, *Strada Santa Lucia* a Mare 5, R., L., & A. 2, pens. 6 fr.; LA PATRIA, Via San Felice and Corso Umberto Primo 47, R., L., & A. 3 fr. 70-4 fr. 20 c., B. 1, déj. 3, D. 4 fr. (both incl. wine), pens. 9-10 fr.; DU NORD, Corso Umberto Primo 46, R., L., & A.  $2\frac{1}{2}$ - $3\frac{1}{2}$  fr., with restaurant. — In the *Toledo* (for gentlemen travelling alone): No. 13, HÔTEL DE L'UNIVERS (*già Allegria*), R.  $2\frac{1}{2}$ -3, L.  $\frac{1}{2}$ , A.  $\frac{1}{2}$ , B. 1 fr. 20 c., déj.  $2\frac{1}{2}$ - $3\frac{1}{2}$ , D.  $3\frac{1}{2}$  fr. (both incl. wine); No. 292, HÔTEL MERIDIONALE, No. 231, SAVOIA, both plain, R. 2-3 fr.; HÔT. DU LOUVRE, Via Santa Brigida 51, R. from 3, pens. from 7 fr., with restaurant. — Near the railway-station: CAVOUR, DU COMMERCE, Piazza Ferrovia, R., L., & A.  $2\frac{1}{2}$  fr.; BELLA NAPOLI, Via Firenze 11 (Pl. H, 3).

**Pensions.** The following may all be recommended for a stay of from 3-4 days upwards (comp. p. xviii). — *Via Partenope*, No. 1, at the corner of the Largo Vittoria (p. 34): PENS. D'ALLEMAGNE ET D'ORIENT, 7-9 fr.; No. 4, PENS. MÜLLER, 5-8 fr. — *Strada Santa Lucia*, No. 92, PENS. FREIMANN. — *Strada Nardones*: No. 60 (1st & 2nd floors), to the W. of Piazza San Ferdinando and the Toledo, PENS. SCHACHMEYER, 6 fr. — *Via Amedeo* 91, opposite the Palazzo Crispi, PENS. BOURBON ET QUISISANA, patronized by Germans, 6-9 fr. — *Parco Margherita* (Pl. D, 6): No. 2, PENS. DU MIDI, from 8 fr.; PENS. POLI, 6-8 fr. incl. wine, R. 2 fr.; No. 3, PENS. PINTO-STOREY, 5-7 fr. — *Corso Vittorio Emanuele*, No. 142, HÔTEL & PENSION BELLEVUE, 7-9 fr. — *Via Caracciolo* (Pl. B, C, 7), No. 8, ROSSANIGO, pens. 6-8 fr.; No. 9, GIUNTINI-PECORI; No. 10, PENS. BAKER (English), 6-8 fr., and PENS. PETTI. — *Strada Nuova di Posillipo* (p. 87), PENS. SABELLI, 6-8 fr.

**Hôtels Garnis.** For a stay of some duration (10 days and upwards) the traveller may prefer to take rooms at a private hotel, where he will be more independent than at a hotel or a pension. Charges vary with the season, culminating on unusual occasions, such as an eruption of Mt. Vesuvius, which invariably attracts crowds of visitors. The rooms are generally large and fitted up for two persons: with one bed  $1\frac{1}{2}$ -4, with two beds 3-6 fr. per day. The number of days for which the room is engaged should be expressly stated, otherwise the visitor may be required to leave unexpectedly, and a distinct bargain should be made as to charges (e. g.: A.  $\frac{1}{2}$  fr., L. 30 c. per day). Breakfast may usually be obtained in the house, but better at a café. The best lodgings are in the new houses in the Corso Vittorio Emanuele and the Rione Principe Amedeo, with splendid view (50-60 fr. monthly, incl. attendance): e. g. Corso Vitt. Emanuele 115; Rampe Brancaccio 20 (3rd floor), R. from 2-3 fr.; Parco Margherita 3 (3rd floor); in Santa Lucia, Nos. 28, 31, 92; in the Chiaia, Nos. 171, 260, 263, etc.

**Restaurants (Trattorie; comp. p. xix),** very numerous and all more or less in the Italian style. \**Café-Restaurant Birreria Gambirinus*, Piazza San Ferdinando, déj. (11-2 o'clock), 2, D. (8-9 o'clock), 4 fr.; \**Café-Restaurant Umberto Primo*, Galleria Umberto Primo, déj.  $2\frac{1}{2}$ , D. 4 fr. (both incl. wine). These two have excellent cuisine and good wines; also Munich beer on draught, 35-55 c.; music in the evening. — \**Giardini di Torino*, Vico Tre Re 60,

much frequented, moderate prices; *Birrerie Ristorante Milanese*, Galleria Umberto Primo, N. Italian cuisine, vino di Chianti; *Regina d'Italia*, Toledo 319, first floor, entrance in the Vico San Sepolcro, much frequented; *Bavaria*, Galleria Umberto Primo, opposite the Teatro San Carlo, Munich beer; *Restaurant Al Vermouth di Torino*, Via Municipio, Galleria Umberto Primo; *Restaurant Eden*, Via Sanfelice; *Restaurants* at the Castel dell' Ovo, with gardens, concerts in the evening; *Falcone*, Strada Guantai Nuovi 9; *Al Campidoglio*, same street; *Trattoria Militare*, at the Pizzofalcone (p. 34), patronized by officers, D. incl. wine 1 fr. 70 c.; *Trattoria di Londra*, Strada San Sebastiano 72, first floor, unpretending; *Café Scotto-Joanno*, in the Galleria Principe di Napoli (p. 41), luncheon 2-3, D. 4-5 fr., convenient for visitors to the Museum, but not recommended in cold weather. Several cheaper trattorie may also be found in this neighbourhood; e.g. *Trattoria degli Irpini*, Piazza Cavour 12.

The *Trattorie di Campagna*, by the Posillipo, close to the sea, are very popular in summer and command superb views, especially by moonlight. *Figlio di Pietro*, *La Sirena*, close to the ruins of the Palazzo di Donn' Anna (p. 88), 1½ M. from the W. end of the town; two *Trattorie* in the Palazzo itself; about ¼ M. beyond it is the *Antica Trattoria dello Scoglio di Friso*; all these are good but dear, so that previous agreement as to charges is strongly recommended. Near the tramway-terminus are several smaller and somewhat cheaper houses: *Tratt. della Stella di Posillipo*, *Capo di Posillipo*, *Bellavista*, etc.; all beautifully situated on the Posillipo. The *Trattoria Pallino*, on the Vomero, at the end of the Via Tasso (p. 85), with fine view, may also be mentioned.

**Cafés** (comp. p. xx). The best cafés are at the S. end of the Toledo, near the Piazza del Plebiscito. Here are situated: \**Café-Restaurant Gambirinus*, Piazza San Ferdinando, farther on, *Café-Restaurant Umberto Primo*, Galleria Umberto Primo (see p. 20). There are also several smaller cafés in the Toledo: No. 316, *Gran Caffè d'Italia*. — In the Villa Nazionale: *Caffè di Napoli*, adjoining the Aquarium, concerts in the afternoon or evening (according to the season). — Coffee prepared in the Oriental style may be obtained at the *Caffè Turco*, in the Piazza del Plebiscito, and the *Caffè Turco*, Strada Santa Brigida.

**Wine.** The wine of the environs is generally excellent, 50-80 c. per litre, such as Salerno, Gragnano, Ischia, Vino di Procida, del Monte di Procida, and di Posillipo. Marsala, Falerno, Capri, and Lacrima Christi are sold by the bottle. Wine-stores: Strada di Chiaia 136; Via Paolo Emilio Imbriani 42 (good Vesuvio), etc. Good Neapolitan, Sicilian, and S. Italian wines may also be obtained at numerous small wine-stores, such as the *Osteria Vincenzo Bisulco*, Vico Conte di Mola 38 (Pl. E, 6), and *Luigi Trevisan*, Via San Giacomo 55, near the Toledo ('vino caldo', 25 c.). — Foreign wines are sold by *Luigi Castisch*, Toledo; *Rouff*, *Scala*, Strada di Chiaia, etc.

**Confectioners:** \**Castisch*, Toledo 253-255 and Strada di Chiaia 142; *Van Bol & Feste*, Piazza San Ferdinando 51. — *Boulangerie Française*, Piazza San Ferdinando 2; *German Baker*, Str. Carlo Poerio a Chiaia 69. — *English Grocery Stores* (*Smith & Co.*), Piazza dei Martiri 57; *Codrington & Co.*, Strada di Chiaia 94.

**Cigars** (comp. p. xxi). The government-shop (*Spaccio normale*) is in the Toledo, No. 206, to the right of the Galleria Umberto Primo and Via Calabritto 2. Imported Havannah cigars cost from 25 c. upwards. Nearly every street contains one or more shops for the sale of *Sale e Tabacch* (i.e. 'salt and tobacco').

#### b. Carriages, Tramways, Boats.

Information about cab-fares, and the tramway and railway communications in the environs of Naples will be found in the *Orario*, published monthly, and sold everywhere in the streets (5 c.).

**Carriages.** The distances in Naples are so great, carriage-fares are so moderate, and walking in the hot season is so fatiguing, that most trav-



ellers will prefer driving to walking. A private two-horse carriage for excursions costs 20-25 fr. per day, or 12-15 fr. for half-a-day, besides a gratuity of 2-3 fr. Carriages may be hired at the hotels, etc. — The ordinary cabs are of course the cheapest conveyances. The cabmen of Naples are notorious for their attempts at extortion. In order to avoid imposition, the best course is to pay the exact fare, and not a single soldo more. Those who are disposed to pay liberally are sure to be victimised. The Neapolitans strike a bargain before entering the vehicle, and sometimes pay even less than the tariff-charge. It should, however, be noticed that 70 c. is really a very small fare for some of the longer 'courses' (e.g. from the Grand Hôtel to the Museo Nazionale). In order to avoid misunderstandings, the driver should be asked to repeat the given direction before starting ('avete capito dove dovete andare?'). In case of altercations, application should be made to the nearest policeman (p. 19), or at the office of the Corso Pubblico on the first floor of the Municipio. In the latter case the traveller should not forget to take one of the tickets bearing the driver's number from the pocket hanging behind the box of the vehicle. — A careful study of the tramway and omnibus routes given below will render the traveller practically independent of cabs.

**Cab Fares.** — a. WITHIN THE CITY PROPER, extending W. to the Mergellina (Pl. B, 7), N. to the Tondo di Capodimonte (Pl. E, 1), and E. to the Ponte della Maddalena (to the E. of the Castel del Carmine; Pl. H, 4).

<i>Open one-horse carriage</i> ('carrozzella', for two persons, or three at most):	By day	By night (Midnight to 7 or 8 a.m.)
Per drive . . . . .	— 70 c.	1 fr. 10 c.
By time (generally disadvantageous), first hour	1 fr. 50 c.	2 fr. 10 c.
Each additional hour . . . . .	1 fr. 10 c.	1 fr. 50 c.
<i>Closed one-horse carr.</i> (vetture-coupée), per drive	1 fr. —	1 fr. 50 c.
By time: first hour . . . . .	2 fr. —	2 fr. 50 c.
Each additional hour . . . . .	1 fr. 50 c.	2 fr. —
<i>With two horses:</i> per drive . . . . .	1 fr. 40 c.	2 fr. 20 c.
First hour . . . . .	2 fr. 20 c.	3 fr. 20 c.
Each additional hour . . . . .	1 fr. 70 c.	2 fr. 20 c.
Each box from the station to the town 20 c., smaller articles free.		

For a drive in the corso in the Via Caracciolo (p. 38), a carr. with one horse costs 3 fr., with two horses 6 fr. the first hr., 2 or 4 fr. each additional hour.

(b) OUTSIDE THE CITY: —

	One-horse	Two-horse
<i>Fuorigrotta</i> . . . . .	1. 20	2. 40
<i>Bagnoli and Lago d'Agnano</i> . . . . .	2. 50	4. —
<i>Pozzuoli</i> . . . . .	3. —	4. 75
<i>Arenella, Antignano, Vomero, San Martino,</i> <i>or Villaggio di Capodimonte</i> . . . . .	2. —	3. 25
<i>Campo di Marte or Campo Santo Nuovo</i> . . . . .	2. —	3. 25
<i>Portici</i> . . . . .	2. 25	3. 50
<i>Resina</i> . . . . .	2. 50	4. —
<i>Torre del Greco</i> . . . . .	3. 50	5. —

These are the fares from the stands nearest to the respective points. Unless a special bargain be made, the fares from other stands are 70 c. to 1 fr. 10 c. in excess of the above. Cabs may also be hired by time for visits to these places; one-horse carr. 2½, two-horse 3½ fr. per hr. For longer excursions an agreement should be made with the driver beforehand. On Sundays and holidays the fares are somewhat higher.

**Tramways in the town.** — Fare 15-35 c., according to the distance. The second-class seats, which are cheaper by 5 c., should be avoided.

1 (Horse Cars). From the POST OFFICE (Pl. F, 5) across the Piazza del Municipio (Pl. F, 6), by the *Via San Carlo*, the PIAZZA or LARGO SAN FERDINANDO (Pl. E, 6; p. 36), *Piazza del Plebiscito*, *Strada Santa Lucia* (Pl. E, F, 7), *Chiata*, past LA TORRETTA (junction of the tramway to Pozzuoli, see p. 23) through the *Mergellina*, and by the *Strada Nuova di Posillipo* to

beyond the *Palazzo di Donn' Anna* (p. 88); a few cars go on to the *Capo di Posilipo*.

2 (Horse Cars). From the *PIAZZA SAN FERDINANDO* (Pl. E, 6; p. 36), by the *Piazza del Municipio* (Pl. F, 6), *Strada del Piliere* (Pl. F, G, 6, 5), etc., past the *CASTEL DEL CARMINE* (Pl. H, 4; p. 39), to *Portici-Resina* (p. 109; station at the entrance to the excavations at Herculaneum) and *Torre del Greco* (p. 111; every 20 min.).

3 (Horse Cars). From the *PIAZZA SAN FERDINANDO* (Pl. E, 6; p. 36), by the *Piazza del Municipio*, *Via Medina*, *Corso Umberto Primo*, then to the left through the *Via del Duomo* (Pl. G, 4), *Strada Foria*, and *Strada delle Vergini* to *Le Fontanelle* (to the N. of the town).

4 (Horse Cars). From the *MUSEUM* (Pl. E, F, 3) as in No. 4 *viâ Porta Capuana* and the *Castel del Carmine* to *Portici* (p. 109).

5 (Horse Cars). From the *PIAZZA SAN FERDINANDO* (Pl. E, 6; p. 36) as above to the *CASTEL DEL CARMINE* (Pl. H, 4; p. 39), then to the N. through the *Corso Garibaldi* past the *Central Station* (Pl. H, 3) to the *PORTA CAPUANA* (Pl. H, 3; p. 49), and by the *Strada San Giovanni a Carbonara* (Pl. G, 3), *Strada Foria*, and *Piazza Casour* to the *MUSEUM* (Pl. E, F, 3; p. 55).

6 (Horse Cars). From the *TIRO PROVINCIALE* (Pl. H, 1) by the *Strada Foria* and *Piazza Casour* to the *MUSEUM* (Pl. E, F, 3; p. 55).

7 (Horse Cars). From the *RECLUSORIO* (Pl. G, H, 2, 1) through the *Borgo Sant' Antonio* and the *Corso Garibaldi* (Pl. H, 3, 4), and past the *Castel del Carmine*, then along the Harbour, and as in No. 1 to *LA TORRETTA* (Pl. B, 7; see below).

8 (Electric Tramway). a. From the *MUSEUM* (Pl. E, F, 3) through the *Via Salvator Rosa* (Pl. E, 3) to the *PIAZZA SALVATOR ROSA* (Pl. D, E, 4); then along the whole *Corso Vittorio Emanuele* by ordinary steam-tramway to the *Piazza di Piedigrotta* (Pl. B, 7) and thence to *La Torretta* (Pl. B, 7; see above, No. 1 and below Steam Tramway No. 6). Stations: *Piazza Salvator Rosa*, *Palazzo Cariatì* (Pl. E, 6), *Rione Amedeo*. — b. From the *MUSEUM* by the *Palazzo Salvator Rosa* to the *VOMERO* (Pl. C, 5; p. 83). Cars every 12 min. from 7 a.m.

**Cable Tramways (Ferrovie Funicolari)** to the top of the *Vomero* (Pl. C, 5), every ¼ hr. during the day from the *PARCO MARGHERITA* (Pl. C, D, 6), with station beside the *Hôtel Bristol* in the *Corso Vitt. Emanuele* (Pl. D, 7), and from *MONTESANTO* (Pl. E, 4; near the station of the *Pozzuoli, Baia*, and *Cuma Railway*), also with a station in the *Corso Vittorio Emanuele*. — Lift to the top of the *POSILIPO*, from the middle of the *Grotta Nuova* to the *Parco Savota* (p. 85); up 15, down 10 c.

**Tramways in the Environs.** — 1 (Horse Cars). The line mentioned above (No. 2) to *Portici* and *Torre del Greco*.

2 (Horse Cars). In the same direction runs the line to *San Giovanni a Teduccio* (p. 112), with a branch to *San Giorgio a Cremano*.

3 (Horse Cars). From the *PORTA CAPUANA* (beside the railway-station for *Nola*, Pl. H, 3) to the *Campo Santo* (p. 50) and to *Poggio Reale*.

4 (Steam Tramway). From the *PORTA CAPUANA* to the *Tiro Provinciale* (Pl. H, 1), and *viâ Capodichino*, *San Pietro a Patierno*, *Casoria*, *Afragola*, and *Cardito* to *Caiavano* (every 1-1½ hr.).

5 (Steam Tramway). From the *PORTA CAPUANA* (as in No. 4) to *Capodichino*, and *viâ Secondigliano*, *Melito* (branch to *Giugliano*), to *Aversa* (p. 197), every 2 hrs.

6 (Steam Tramway). From *LA TORRETTA* (Pl. B, 7; steam-tramway from the *Museum*, see above) through the *Grotta di Posilipo* to *Pozzuoli* (p. 94), every 1½ hr. from 5.30 a.m., in 50 min. (fares 65, 50 c.). The cars are drawn from the *Piazza San Ferdinando* (p. 36) by horses and are attached to the locomotive at *La Torretta*, so that passengers need not alight. To make sure of a seat it is advisable to take the car from the *Piazza San Ferdinando*.

**Omnibuses.** The chief starting-point is the *PIAZZA SAN FERDINANDO* (Pl. E, 6; p. 36), whence among others start the omnibuses (every 5 min.) ascending the *Toledo* to the *Museum* (Pl. E, F, 3), and plying thence to *Capo-*

*dimonte* (Pl. E, 1); and those running by the *Corso Principe Amedeo* to the *Corso Vittorio Emanuele Station* (Pl. B, 6) of the line to Pozzuoli mentioned at p. 92 (20 c.). — The omnibuses plying from the *PIAZZA DEL MUNICIPIO* to the environs are not recommended to strangers.

**Boats.** Row in the harbour 1-1½ fr. for the first, 1 fr. for each additional hour. A previous agreement should be made. Boats to the mail-steamer, including luggage, 1 fr.; to the Ischia, Sorrento, and Capri steamers 30c. — A large steamer, starting at the new wooden bridge in the *Via Caracciolo*, makes *CIRCULAR TOURS* in the Gulf of Naples on Sun. evenings in summer (weather permitting). Fares from 6.30 till 8, 1 fr.; from 9.30 till midnight, 2 fr.

**c. Bankers, Money Changers, Consulates, Physicians, Hospitals, Baths, Post and Telegraph Office, English Church, etc.**

**Bankers.** *W. J. Turner & Co.*, Santa Lucia 64 (register of English and American visitors); *Mauricoffe & Co.*, *Via del Municipio* 52; *Holme & Co.*, *Strada Flavio Gioia* 2; *Th. Cook & Son*, *Piazza dei Martiri* 52; *C. Aselmeyer*, *Via Santa Brigida* 6; *Banca Commerciale Italiana*, Toledo 185. Bills of exchange and foreign cheques must be stamped before presentation for payment with a '*bollo straordinario*', obtainable at the *Uffizio del Bollo Straordinario* in the Municipio.

**Money Changers** are stationed at several of the most frequented parts of the streets. Small amounts of 1-2 fr. may be exchanged here gratuitously for copper. In changing money, the traveller should beware of false or obsolete coins and banknotes (see p. x). The change should of course be counted. In order to avoid imposition and many a trial of patience, the traveller should always be well provided with copper coins.

**Consuls.** AMERICAN. *A. Homer Byington*, *Piazza Municipio* 4 (first floor); Vice-Consul, *R. F. St. Leger*. — BRITISH. *E. Neville Rolfei*, *Palazzo Bagnoli*, *Monte de Dio* 4; Vice-Consul, *Julius Wolffsohn*.

**Steamship-Offices.** *Orient Line*, *Holme & Co.*, *Via Flavio Gioia* 2; *Navigazione Generale Italiana* (Florio-Rubattino), *Strada Piliero* 28; *Società Napoletana di Navigazione a Vapore* (Manzi), *Via Marina Nuova* 14; *La Veloce*, *Piazza Municipio* 23; *North German Lloyd*, *Aselmeyer*, *Strada Piliero* 2; *Hamburg-American Line* and *German East African Line*, *Kellner & Lampe*, *Vico Primo Piliero* 1.

**Lloyd's Agents.** *Holme & Co.*, *Via Flavio Gioia* 2.

**Physicians.** *Dr. Gairdner*, *Pal. Fraia*, *Via Amedeo* 128; *Dr. Horsfall*, *Corso Vittorio Emanuele* 135; *Dr. Malbranc*, *Pal. Goyzueta*, *Via Amedeo* 150 (hour of consultation 2-3 p.m.), speaks English; *Dr. Graeser*, physician of the German hospital (see below), *Palazzino Weiss*, *Strada Egiziaca* 41; *Dr. Schner*, *Viale Principessa Elena* 5 (hour of consultation 2-3); *Dr. von Schrön*, professor at the university, *Palazza Montemiletto*, *Corso Vitt. Emanuele* 440 (hour of consultation 9-10); *Dr. Scotti* (oculist), physician to the International Hospital (see below); *Dr. Cardarelli*, *Strada Costantinopoli* 33; *Dr. Ernesto Chiaradia*, 31 Bisignano (speaks English). — **Dentists:** *Dr. Atkinson*, *Via Roma* (già Toledo) 228; *Dr. Kessel*, *Piazza dei Martiri* 19; *Dr. Ehrlich*, *Via Vittoria* 38.

**Chemists.** *Anglo-American Pharmacy* (*J. Durst*), *Via Filangieri* 51-53; *Kernot* (*English Pharmacy*), *Str. San Carlo* 14; *Farmacia del Leone*, Toledo 303; *Homeopathic Druggists*, Toledo 388 and *Riviera di Chiaia* 153; *Farmacia Internazionale*, *Via Calabritto* 4. — **DRUG-DEALERS.** *Imbert*, Toledo 329; *Fratelli Hermann*, *Piazza del Municipio* 73. — **SURGICAL AND HYGIENIC ARTICLES, MINERAL WATER, etc.**, *H. Petersen*, Toledo 418.

**Hospitals.** In the event of serious illness travellers are strongly recommended to procure admission to the *Ospedale Internazionale*, *Via Tasso* (Pl. C, 6), in a most healthy situation, supported by voluntary contributions, and open to strangers of all nationalities, under the superintendence of *Dr. Scotti* (1st cl. 15, 2nd cl. A 10, B 6 fr. per day). — Another good and less expensive hospital is that of the German community of Naples (*Deutsches Krankenhaus*; Pl. DK, C, 7), *Bione Amedeo*,

Via Pontano, Largo Terracina a Chiaia (1st cl. 10, 2nd cl. 6 fr. per day; superintendent, Dr. O. Graeser (p. 24).

**Baths.** Warm: *Bains du Chiatamone*, Via Partenope (Pl. E, 7; 1½ fr.), also Russian and Turkish baths; others at Vico Belle Donne a Chiaia 12 and at Via Bellini 45, not far from the Museum. — **SEA-BATHING.** *Bagno Lucia*, at the Borgo dei Marinari (p. 34), to the left of the Castello dell' Ovo, above the bridge, open until winter. The establishments at the *Chiaia* (Vittoria), and at the *Posillipo*, near the Villa Monplaisir, immediately beyond the precincts of the city, are open in summer only; at the last-named, large cabinet 1½ fr. with towels, small cabinet 60 c.; fee 5 c.; money and valuables should be deposited at the office. Bathers should note the number on their cabinet, and should be careful to avoid grazing the palisades which are covered with sharp-edged shells.

**LIEUX D'AISSANCE** (*Laitrine Publique*; 10 c.) in the Villa near the large fountain; also by the promontory of Santa Lucia, opposite the restaurant, to the left; at the harbour, near the Immacolatella; in the Toledo, to the left of the Museum; at the Reclusorio; in the Piazza del Plebiscito, to the left of the colonnades; on the stairs ascending to the Ponte di Chiaia.

**Post and Telegraph Office** in the Palazzo Gravina (Pl. F, 5; p. 43), Strada Montoliveto. *Branch Offices* in the Piazza Santa Caterina a Chiaia, the railway-station, Strada del Duomo 58, at the Immacolatella on the quay (Pl. G, 5), Via Salvator Rosa 287, in the Torretta (Pl. B, 7), opposite the Museo Nazionale (p. 55). Letters should be posted at the branch-offices 2 hrs., and at the general post-office 1 hr. before the departure of the mail-train for which they are intended. — The chief *Telegraph Office*, on the first floor of the Palazzo Gravina, is open day and night. *Branch Offices*: Strada San Giacomo 42, Strada del Duomo 136, Corso Garibaldi 45, nearly opposite the station, and Piazza Garofalo a Chiaia 12.

**English Church** (*Christ Church*), in the Strada San Pasquale, leading out of the Riviera di Chiaia, on the site presented to the English residents by Garibaldi when dictator in 1860; service on Sun. at 11 a.m. and 3.15 p.m.; on Wed., Frid., and festivals at 11 a.m.; H.C. at 8.30 a.m. on 1st & 3rd Sun.; chaplain, *Rev. Canon Barff*, 115 Via Amedeo. — *Presbyterian Church* (Chiesa Scozzese), Vico Cappella Vecchia 2; service on Sun. at 11 a.m. and fortnightly at 8 p.m., on Wed. at 3 p.m. (*Rev. T. Johnstone Irving, M. A.*). — *Westleyan Methodist Church*, Vico Sant' Anna di Palazzo; service at 11 (*Rev. T. W. S. Jones*). — *Baptist Church*, Strada Foria 176; service at 11 a.m. and 8 p.m. (*Rev. Mr. Stagnitta*). — *Floating Bethel* ('Victoria'), in the harbour; service at 6.30. — *Italian Waldensian Church*, San Tommaso d'Aquino, Vico Portaria a Toledo, on Sun. at 11 a.m. and 7 p.m. — *Italian Evangelical Church*, Via Montoliveto 61; service on Sun. at 11 a.m. and 7.30 p.m. (*Rev. John Wigley*). — *French and German Protestant Church*, Strada Carlo Poerio, Piazza dei Martiri (Pl. D, 6).

The *Evangelical Schools* for Italian children (supported by the Evangelical Aid Committee), in the building connected with the Presbyterian Church (see above) and at the Waldensian Church (see above), may be visited on Monday forenoons, 9-12. — A visit to the *Kindergarten School* in the Ex-Collegio Medico, Largo Sant' Aniello, may also be found interesting.

#### d. Shops.

Coral, tortoise-shell, and lava ornaments may be mentioned as specialties of Naples. Copies of ancient bronzes, Etruscan vases, etc., are also well executed here. Even in shops where 'fixed prices' are announced a discount of 5 per cent is usually given, and as a general rule bargaining is absolutely necessary in order to prevent extortion. If a number of different articles are bought in one shop, a round sum should be offered for the lot, 25-30 per cent below the aggregate of the single prices. Those who know something of the language will of course buy to the best advantage. The buyer should be careful to maintain a polite and unexcited demeanour.

**ANTIQUE BRONZES.** Copies may be obtained from *Sommer, Amodio*, and most of the other photograph-shops mentioned below, and in the shops in the *Galleria Principe di Napoli* (p. 41). The bronzes executed by the following are said to be specially good: *Sabatino de Angelis*, Strada Nuova di Capodimonte; *Gen. Chitrazzi* (studio in the Albergo dei Poveri; depot in the Via Calabritto, at the corner of the Piazza dei Martiri); *Salvatore Errico*, Strada Nuova di Capodimonte 75; *Francesco Jerace*, Via Amedeo. — The green bronzes are cheaper than the copper-coloured (*Narcissus* 75-150 fr., *Dancing Faun* 100-160 fr.).

**ANTIQUITIES.** *Scognamiglio*, Piazza dei Martiri 54; *Barone*, Strada Trinità Maggiore 6, second floor, Palazzo della Rocca; *G. Varelli*, Galleria Umberto Primo, No. 8 (p. 36); *Canessa*, Piazza dei Martiri, Giardino Nunziante.

**BOOKSELLERS.** *Prass* (successor to Furchheim), Piazza dei Martiri 59, English and foreign books, newspapers, photographs, etc.; *Deiken & Rocholl*, Piazza del Plebiscito; *R. Margheri*, Galleria Umberto Primo, No. 77.

**BRONZES**, see Antique Bronzes.

**CHEMISTS**, see p. 24.

**CORAL AND LAVA, CAMEOS, GOLD ORNAMENTS.** *Achille Squadrilli*, Largo Vittoria, opposite the entrance to the Villa Nazionale; *Rocco Morabito*, Piazza dei Martiri 32; *Mertino*, Strada del Gigante 18; *M. Piscione*, Riviera di Chiaia 271; *N. Piscione*, Via Calabritto 35; *Giacinto Melillo*, Riviera di Chiaia 286; *De Caro*, Santa Lucia 70. — Cameos: *Stella*, Strada Pace 9 (portraits in lava, coral, etc.). — The so-called lava-ornaments are manufactured of a kind of calcareous tufa, also found on Mount Vesuvius, having been probably thrown up by former eruptions, and presenting various tints of grey, brown, greenish, and reddish colours.

**DRAPERS, MILLINERS, etc.** *Gutteridge & Co.*, Toledo 192 and Salita Museo 92-94; *Goudstikker & Fils*, Toledo, Galleria Umberto Primo; *Shilton & Co.*, Strada Santa Brigida; *Mele & Co.*, Strada San Carlo, Piazza del Municipio; *All'Unione delle Fabbriche (Miccio & Co.)*, Piazza del Municipio.

**HABERDASHERS & HOSIERS.** *Ville de Londres (M. Reutlinger)*, Strada di Chiaia 198.

**HAIRDRESSERS**, see Perfumers.

**HATTERS.** Best shops in the Toledo and Strada di Chiaia.

**MUSIC**, see Pianos.

**OPTICIANS.** *Heinemann*, Toledo 251; *Taylor*, Toledo 227; *Angelo Ochs*, Toledo 314; *Schmadi*, Toledo 231; *Talbot*, Chiaia 215.

**PAINTINGS** (modern), at the exhibition of the *Circolo Artistico Napoletano*, near the Museum.

**PERFUMERS.** *Zempt*, Via Calabritto a Chiaia 34, Galleria Principe di Napoli (p. 41); *Aubry*, Strada di Chiaia 255; *Barca*, Toledo, Galleria Umberto Primo; *Piccarelli, Vinti*, Via Calabritto, Nos. 33 and 39, are both for ladies.

**PHOTOGRAPHS.** *Giac. Brogi* of Florence, Piazza dei Martiri 62; *Alinari*, Via Calabritto 3; *Sommer*, Largo Vittoria; *Amodio*, Via Vittoria 17; all of these also sell bronzes, terracottas, etc.; *Achille Mauri*, Toledo 256; *De Angelis*, Galleria Principe di Napoli (p. 41); *Prass* (see above).

**PIANOS** (also for hire). *Scognamiglio*, corner of the Strada Santa Brigida and Strada del Municipio. — **MUSIC:** *Società Musicale Napoletana*, Strada di Chiaia 226; *Ricordi*, Galleria Umberto Primo (p. 36). — *Music Masters*, very numerous; addresses obtained at the music-shops.

**SHOEMAKERS.** *Baldelli*, Strada di Chiaia 240. Ready-made shoes at *M. Forte*, Toledo 259, Via San Carlo, Galleria Umberto Primo; *Ferro*, Piazza San Ferdinando 49.

**STATIONERS.** *Richter* (lithographer), Largo Carolina 2 and Toledo 309; *Lattes*, Via San Giuseppe 25 and Strada di Chiaia 81; *Typaldi*, Str. Montoliveto 51 (artists' requisites); *Prass* (see above).

**TAILORS.** *Lennon & Murray* (English), Via Calabritto a Chiaia 2; *Kieper*, Via San Carlo 18, near the Gall. Umberto Primo; *Plassenel*, Galleria Umberto Primo. Ready-made clothes at *Fratelli Bocconi*, Toledo 343, and *A. Mele & Co.* (Magazzini Italiani), Strada San Carlo, Piazza del Municipio.

**TORTOISE SHELL.** *Squadrilli*, Largo Vittoria (see above); *Mariano Labriola*, Str. Chiatamone 23bis; *Fratelli Labriola*, *Rocco Morabito* (see above), both in the Via Calabritto.

UMBRELLAS AND FANS. *Gilardini*, Toledo 335.

VASES, MAJOLICA, TERRACOTTAS, AND STATUETTES (of Neapolitan figures, very characteristic): *Industria Ceramica Napoletana*, [Via di Chiaia 5; *Ginori*, No. 31 in the continuation of the Strada Santa Brigida; *Scala*, Santa Lucia 73; *Mollica*, Strada del Gigante 17. Also at several of the photograph-shops (p. 26).

WATCHMAKERS. *Gutwenger*, Strada Santa Caterina a Chiaia 66; *Wyss*, Strada Santa Brigida 47; *Listà*, Strada Santa Brigida 7; *Huguenin & Co.*, Via Paolo Emilio Imbriani a Toledo 39.

WOOD CARVINGS from Sorrento: *Gargiulo* (p. 148), Via Calabritto 5. Goods Agents. *E. G. Vickers & Co.* (agent for *Henry Gaze & Sons*), Via Vittoria 7 and Via Pillero 31; *Grimaldi*, Strada Santa Brigida 61; at both railway and steamboat tickets and tickets for the ascent of Vesuvius from Pompeii are issued.

### e. Theatres, Street Scenes, Religious and National Festivals.

**Theatres** (comp. p. xxi). The \*TEATRO SAN CARLO (Pl. F, 6; p. 37), one of the largest theatres in Europe, contains six tiers of boxes, 32 in each. Operas and ballet only. Parterre 8-6 fr. (fauteuil or poltrona 12 fr.); boxes, 1st tier 55 fr., 2nd tier 65 fr., 3rd 40 fr., and so on. — TEATRO DEL FONDO (or *Mercadante*), in the Piazza del Municipio (Pl. F, 6; p. 38), operas and dramas. — TEATRO NUOVO, in the Vico del Teatro Nuovo, a side-street of the Toledo. Comic opera and comedies in dialect. — TEATRO BELLINI, Via Bellini (Pl. F, 4), entrance by the Via Conte di Ruvo. Dramas and operas. Parterre 2 fr.; boxes 6, 10, 14 fr., etc. — TEATRO ROSSINI, Strada fuori Porta Medina. Comedies and operettas. — TEATRO SANNAZZARO, Strada di Chiaia. Dramas and comedies; also pieces in dialect. Parterre 3 fr. — POLITEAMA (Pl. F, 7), Strada Monte di Dio. Musical entertainments, operettas, circus. — TEATRO FIORENTINI (Pl. E, F, 5), in the street of that name. Dramas. Parterre 1 fr. 20 c., fauteuil 2 fr. 70 c., boxes, 1st tier 11 fr., 2nd tier 12 fr., etc. — TEATRO FENICE (Pl. E, F, 6), Piazza del Municipio; TEATRO SAN CARLINO, Piazza del Porto, at the end of the Strada del Castello; TEATRO PETRELLA, Strada Flavia Gioia. At these farces and dialect pieces. — The SALONE MARGHERITA, Galleria Umberto Primo, is a kind of café chantant or music-hall. The GRAN CIRCO DELLE VARIETÀ, Via Chiatamone and Via Vittoria, is similar. — The visitor may become acquainted at two POPULAR THEATRES in the Strada Foria (Pl. G, 2) with 'Pulcinella', the 'Punch and Judy' of the Neapolitans, to whom the spectacle is an unfailing source of amusement. These performances are said to derive their origin from the ancient Oscan comedy of Atella. Those who have some knowledge of the Neapolitan dialect will find them not beneath their notice. Acerra (p. 11) is said to be the original home of Pulcinella. At Christmas and Easter curious religious plays are performed in these theatres. — The numerous MARIONETTE THEATRES, in the Strada Foria and on the Marinella, with their blood-thirsty plays of melodramatic chivalry, are also characteristic.

**Street Scenes.** — The life of the people in Naples is carried on with greater freedom and more careless indifference to publicity than in any other town in Europe. From morning till night the streets resound with the cries of the vendors of edibles and other articles. Strangers especially are usually besieged by swarms of hawkers, pushing their wares, and all eager and able to take full advantage of the inexperience of their victims. The most medley throng is seen in the Toledo (p. 40), especially towards evening and after the lamps are lit. At fixed hours the importunate tribe of *Giornalisti* or newsvendors makes itself heard, and late in the evening appear the lanterns of the *Trovatori*, hunting for cigar-ends and similar unconsidered trifles. The narrow side-streets between the new Corso Umberto Primo (p. 38; Pl. F, G, 5-7) and the harbour as far as the Piazza del Mercato (p. 39; Pl. H, 4), especially in the forenoon, also afford most characteristic studies of the humbler city life. Here itinerant cooks set up their stoves in the open air or under awnings and drive a brisk trade in fish, meat, or macaroni, while other dealers tempt the crowd with fragments from the trattorie or trays of carefully assorted cigar-ends.

Every Monday and Friday morning the streets in the neighbourhood of the *Porta Nolana* (Pl. H, 4) break out in a curious and animated rag-fair, where all kinds of old clothes change hands. The vicinity of the *Porta Capuana* (Pl. H, 3) is another centre of variegated life and bustle. This is a haunt of the *Public Readers*, who are also to be regularly seen about 4 p.m. at the *Villa del Popolo* (p. 39), opposite the Castello del Carmine; *Quack Doctors* extol their nostrums in interminable harangues, which they punctuate by drawing teeth; and not seldom *Funeral Processions* pass, escorted (as at Rome, Florence, etc.) by the fantastically disguised members of the brotherhood to which the deceased has belonged. The gorgeous coffins, however, which appear in the processions, are usually empty, the corpse having as a rule been previously conveyed to the cemetery. During the weeks before Christmas hundreds of so-called *Zampognari* perambulate the streets, playing their bag-pipes and flutes before the shrines of the Madonna, but all disappearing before Christmas Day. — The *Corso*, mentioned at p. 33, takes place in the afternoon in winter, and in the evening in summer, in the Via Caracciolo, skirting the Villa Nazionale. — The numerous restaurants and eating-houses on the *Posillipo* (p. 36), at *Fuorigrotta* (p. 95), etc., are filled every fine Sunday afternoon with gay crowds, amusing themselves with songs and careless merriment. — The herds of goats which are driven into the town every morning and evening will also attract the stranger's interest. The animals enter the houses and sometimes ascend even to the highest story to be milked. Cows are also driven through the streets at the same hours, and are milked by the herdsmen at the doors of the houses. These animals do not add to the cleanliness of the city.

*Shoe-blacks* ('*lustrini*' or '*lustrascarpe*'), whose knocking is intended to attract passers-by, 10 c.

*Matches*. A box of vests (*cerini*, 5 c.) is a desirable acquisition, as matches are seldom provided at the hotels.

*Vendors of Iced Water* (*acquaiuoli*) in summer are usually provided with two large tubs filled with snow, in which the water is cooled, and a supply of lemons, etc. (2-10 c.). The excellent Serino water (p. 81), however, is to be preferred to these beverages, the water in which is of unknown origin. — There are also several mineral springs in the town, containing sulphur, iron, and carbonic acid gas; the best known is at Santa Lucia. The water has a slightly medicinal effect, but the smell is disagreeable (5 c. per glass).

*Newspapers* (5 c. each). The most important are: the *Corriere di Napoli*, the *Mattino*, and the *Tribuna* (a Roman paper circulating extensively in Naples), published in the morning; the *Roma*, issued about 2 p.m.; and the evening-papers, the *Don Marsio* and the *Pungolo Parlamentare*. All these are sold in the streets, in the Galleria Umberto Primo, etc. — The *Naples Echo* (*Journal des Etrangers*), published weekly (Sun.; 10 c.) contains the visitors' list and various information of use to strangers. — Foreign newspapers may be seen in the larger hotels and cafés and bought at Prass's (p. 26).

The Religious and National Festivals have lost much of their former significance, but the more important are still extremely interesting. The Festival of the *VERGINE DI PIEDIGROTTA* (p. 86; Sept. 7-8th), celebrated until 1859 with great magnificence in memory of the victory of Charles III. over the Austrians at Velletri in 1744, was formerly the greatest of all, but has now become chiefly a night-festival, celebrated, sometimes in an uproarious manner, in and around the Grotta di Posillipo (p. 86). — A more interesting sight is now presented on Whitmonday by the RETURN OF THE PILGRIMS from the shrine of the *Madonna di Monte Vergine* near Avellino (p. 173). The Neapolitan pilgrims (often 20,000 in number) return to the town via Nola in a gay procession, which vies with those of the Bacchanalians of old, and is welcomed by crowds which take up position about 5 p.m. in the streets skirting the harbour. On the following day the pilgrims proceed to celebrate the festival of the *MADONNA DELL' ARCO*, 6 M. from Naples, at the foot of Monte Somma. — On Maundy Thursday until late at night, and on Good Friday morning, the Toledo is thronged with pedestrians taking part in a sort of ceremonial promenade, known as *Lo*

STRAUSCIO, from the rustling of the silk garments. The shops are all brilliantly dressed and lighted, and no carriages are allowed to enter the street. — On Ascension Day the festival of the Madonna of the baths of SCAPATI (p. 161) takes place near Pompeii. — On 15th Aug. is celebrated the festival of CAPODIMONTE. — On the last Sunday in August the FISHERMEN'S FESTIVAL at Santa Lucia (p. 34) presents many interesting scenes. — The so-called OTTOBRATE (excursions with gaily decorated horses and carriages) take place every Sun. and Thurs. in October. — The HORSE RACES, which take place on the Tuesday and Thursday after Easter, in the Campo di Marte, are practically another great popular festival, at which the Neapolitan 'beaumonts' appear in handsome and gaudily fitted-up coaches. — An enormous crowd assembles in the cemeteries on 2nd Nov. (All Souls' Day). — Other festivities of a more strictly ecclesiastical character are celebrated at Christmas, Easter, on Ascension Day, on the festivals of Corpus Christi (*Fête de Dieu*), St. Antony, and above all on that of St. JANUARIUS in May, September, and December (see p. 52). The Good Friday procession at Sorrento (p. 147) and the procession on Corpus Christi Day at Torre del Greco (p. 111) are particularly worth seeing.

The FESTIVAL OF THE CONSTITUTION (*la Festa dello Statuto*), of more recent origin, is celebrated throughout Italy on the first Sunday of June. In the forenoon military parade in the Largo Vittoria at the Villa Nazionale; in the evening illumination of public buildings. The *King's Birthday* (March 14th) is also celebrated by a military parade at the Villa Nazionale.

The drawing of the Tombola or Lotto, which takes place every Sat. at 4 p.m., in the Via Mezzocannone (Pl. F, 4, 5; p. 47), always attracts a large concourse of spectators.

#### f. Duration of Stay and Disposition of Time. Guides.

With respect to the duration of the visitor's stay it is difficult to offer a suggestion; the taste and inclination of the individual must here more than almost anywhere else decide the question. Suffice it to observe that within a period of ten days all the most interesting points may be visited, whilst many months may be delightfully spent in exploring the incomparable beauties of the environs. Where time is limited, it should be devoted almost exclusively to the latter, as the town contains few objects of interest, with the exception of the Villa Nazionale, the Aquarium, the Museum, the Triumphal Arch in the Castel Nuovo, the Porta Capuana, and one or two of the churches, besides a walk by the Harbour and the view from the belfry of San Martino. Choice of season, see p. xxiii.

The CHIEF SIGHTS of the city may be seen hastily in 3-4 days. The mornings may be devoted to the churches, the middle of the day to the Museum, and the afternoons to walks or drives in the neighbourhood. The evening may then be spent at the Villa Nazionale or in the theatre. The following are specially worthy of mention: —

*Museo Nazionale* (p. 56), daily 9-3 o'clock, in winter (Nov.-April) 10-4, admission 1 fr., Sundays 10-1 p.m. gratis (not all collections open). Closed on the official public holidays (p. xxi).

*Museo Filangieri* (Palazzo Cuomo; p. 58), Tues. & Sat. 10.30-2 free; other days at the same hours, fee 1/2-1 fr.

*Museum and Church of San Martino* (p. 83), with \*View, 10-4, admission 1 fr., Sun. 9-2, free. Closed on the official public holidays.

\**Aquarium* (p. 38), adm. daily 2 fr., in July and August 1 fr.; season-tickets at the office.

*Catacombs* (p. 80) daily, admission 1 fr.

*Palaces: Reale* (p. 35), Capodimonte (p. 81).

*Churches:* \*Cathedral, best seen about noon (p. 51); Santa Chiara (p. 44); San Domenico, 7-11 a.m. (p. 45); Monte Oliveto (p. 43); L'Incoronata, early in the morning (p. 42); Cloisters of San Severino (p. 48); San Giovanni (p. 50); Santa Maria del Carmine (p. 39); San Lorenzo (p. 54); San Paolo Maggiore (p. 54).



*Views:* \*\*Camaldoli (p. 91), \*Strada Nuova di Posillipo (p. 86), \*Via Tasso (p. 85). — \*\*San Martino (p. 83; closed at '16 ore', or 4 p.m.).

Most of the EXCURSIONS IN THE ENVIRONS (R.R. 5-11) may be made from Naples in one day, but both time and money may often be economised if the traveller combines several of them so as to avoid the necessity of returning to Naples every evening. Those who intend to explore the surrounding scenery should therefore give up their rooms at Naples, but leave behind them all superfluous luggage, in order that they may start on their tour unfettered. In making these excursions it is generally advantageous to travel as a member of a party of 3-4 persons, by whom carriage and boat fares, fees, and other expenses are shared. In this case, too, more favourable terms may be obtained at hotels (comp. p. xvii).

SMALL CHANGE is even more frequently required in the environs of Naples than in the city itself. Contributions are levied on the traveller on every possible occasion, whether for admission to a point of view, or for leave to cross a field, or for services rendered. An abundant supply of copper coins should therefore be procured at a money-changer's (p. 24) before starting.

A week or a fortnight may be very pleasantly spent as follows: —

<i>Pozzuoli, Baia, Capo Miseno</i> (R. 5) . . . . .	1-1½ day.
<i>Procida and Ischia</i> (R. 6) . . . . .	1½ "
Ascent of <i>Mt. Vesuvius</i> (R. 8), <i>Herculaneum</i> (p. 109) . . . . .	1 "
<i>Pompeii</i> (R. 9; free on Thurs.) . . . . .	½-1 "
<i>Castellammare, Sorrento, Capri</i> (R. 10) . . . . .	2-3 "
<i>Cava, Paestum, Salerno, Amalfi</i> (R. 11) . . . . .	3-4 "
<i>Caserta and Capua</i> (pp. 7-10) . . . . .	1 "

A visit to the islands, especially those of Procida and Ischia, should not be undertaken in winter unless the weather be calm and settled; otherwise the traveller may be weather-bound for some days. The ascent of Vesuvius and a visit to Pompeii are now frequently accomplished in a single day; and some of the other excursions may also be done in less than the time estimated above.

**Guides.** The best guides charge 10 fr. a day. Some of them organise excursions in the environs at a fixed charge per head. Similar excursions are arranged by the well-known firms of *Thos. Cook & Son* (agent, M. Færber, a Swiss; office in the Piazza dei Martiri 52, Pl. D, E, 7; p. 40) and *Henry Gase & Sons* (agents, E. G. Vickers & Co., pp. 27, 24), and are now much in vogue, especially among the English tourists. Messrs. Cook also issue circulars for all the excursions which may be found convenient. Enquiries as to fares, etc., should be made at the offices. The traveller necessarily surrenders much of his independence in these excursions. Messrs. Cook are the proprietors of the *Ferrovia Funicolare del Vesuvio* (p. 113).

*'Vedi Napoli e poi mori!'*

*Naples* (N. lat. 40° 51'), the capital of the former kingdom of Naples, now of a province, the seat of a university, of an archbishop, and of the commander-in-chief of the 10th Italian army-corps, with 535,100 inhab., is the most populous town in Italy, and occupies one of the most beautiful situations in the world, at the foot and on the slope of several hills rising in an amphitheatre on the W. side of the Bay of Naples. The magnificent bay has from the most ancient times been the object of enthusiastic admiration, and it is annually visited by thousands of strangers in quest of enjoyment or health. In historical and artistic interest this part of the Italian peninsula is singularly deficient. The dearth of handsome buildings and indigenous works of art creates a void, for which Herculaneum

and Pompeii with their matchless treasures of antiquity alone in some measure compensate. Nature, it would appear, has so bountifully lavished her gifts on this favoured spot, that the energy and strength of the most powerful nations have invariably succumbed to its alluring influence. Greeks, Oscans, Romans, Goths, Byzantines, Normans, Germans, and Spaniards have in succession been masters of the place; yet it has rarely attained even a transient reputation in the annals of politics, art, or literature.

The History of the City of Naples extends back to a very remote age. The origin and name of the city are Greek. About the year B.C. 1066 Æolians from Chalcis in Eubœa founded the colony of *Kyme*, Lat. *Cumæ* (p. 103), on a rocky eminence in the bay of Puteoli, which soon became a powerful and prosperous commercial town. From Cumæ the colony of *Phaleron* or *Parthenope* (named after the tomb of a Siren of that name, Plin. H. N. iii. 5) appears to have emanated at a very early period, and to have been at various times re-inforced by immigrants from Greece, who founded the *Neapolis* (or new city), whilst Parthenope, the portion erected by the original colonists, was named *Palæopolis* (old city). The latter was probably situated on the Pizzofalcone (p. 34), whereas the site of Neapolis is bounded towards the E. by the present Castel Capuano (Pl. G, 3; p. 49), to the N. by the Strada Orticello (Pl. F, G, 3), to the W. by the Strada San Sebastiano (Pl. F, 4), and to the S. by the declivity towards the present harbour, between San Giovanni Maggiore (Pl. F, 5) and Santa Maria del Carmine (Pl. H, 4). This distinction was maintained till the conquest of Palæopolis by the Romans, B.C. 326. After that period Naples remained faithful to Rome, both in the wars against Pyrrhus and against Hannibal, and owing to the beauty of its situation it soon became a favourite residence of the Roman magnates. Lucullus possessed gardens here on the Posilipo and the hill of Pizzofalcone, where, in A.D. 476, Romulus Augustulus, the last feeble monarch of the Western Empire, breathed his last. Augustus frequently resided at Naples, and Virgil composed some of his most beautiful poetry here. The emperors Tiberius, Claudius, Nero, Titus, and Hadrian were among the chief benefactors of the city, which continued to enjoy its municipal freedom and its Greek constitution. It suffered fearfully during the wars of the barbarian immigration. In 536 it was taken by storm by Belisarius, and again in 543 by the Goths under Totila. The city soon threw off the Byzantine supremacy, and under its doge or 'duca' maintained its independence against the Lombard princes, until after a long siege in 1180 it at length succumbed to the Normans under Roger. Frederick II. founded the university (1224), but seldom made Naples his residence. It was constituted the capital of the kingdom by Charles I. of Anjou (1265-85) and was greatly extended by subsequent princes, especially by Ferdinand I. of Aragon (1458-84), the viceroy Don Pedro de Toledo (1532-53), and Charles III. of Bourbon (1743-59). — Since the annexation of Naples to the kingdom of Italy the population has remained almost stationary (1860: 517,000).

The city can boast of almost no Græco-Roman antiquities (p. 53), but (besides the churches) it possesses a fragment of the city-wall, five forts (Castello Sant' Elmo, dell' Ovo, Nuovo, del Carmine, Capuano), and four gates (Porta del Carmine, Alba, Nolana, and Capuana) of mediæval construction.

The CITY is divided into two unequal parts by the heights of Capodimonte, Sant' Elmo, and Pizzofalcone, which terminate in the narrow ridge bearing the Castello dell' Ovo. To the S.E. of Capodimonte, and eastwards as far as the Sebeto, lies the greater and most ancient part of Naples, now the business quarter, intersected from N. to S. by the *Toledo* (now *Via Roma*), the main street. This part of Naples was at one time densely populated, but since the terrible cholera epidemic of 1884 its narrow dingy streets have been

largely pulled down to make room for the construction of airy new streets ('sventramento', i.e. cutting up) and commodious dwellings. A hundred million francs are to be devoted to this purpose by the town and the state in equal proportions. — The western and smaller quarter of the city, in which nearly all the principal hotels are situated, extends westward from the Pizzofalcone along the coast and the mountain-slopes. An entirely new quarter is being built on the top of the hill, but, like the other new quarters, is of no interest to the tourist.

The length of Naples from the Mergellina (p. 87) to the barracks at the mouth of the Sebeto is 3 M., the breadth from Capodimonte to the Castel dell' Ovo 2 M. The squares are still generally called *Larghi* (sing. *Largo*), the principal streets *Strade*, though the names *piazza*, *via*, *viale*, and *corso* have also been in use since 1860. The cross-streets are called *Vichi* (sing. *Vico*), the narrow lanes ascending the hills, and generally inaccessible to carriages, *Calate* or *Salite*, or when so precipitous as to require steps, *Gradoni* or *Rampe*. In 1885 a large aqueduct, the *Acqua di Serino*, was opened, supplying the city with water from the neighbourhood of Avellino (see pp. 81, 203).

Naples is one of the noisiest cities in Europe. The clatter of wheels at all hours of the day and night, the cracking of whips, braying of donkeys, and shrill shouting of hawkers render Naples a most distasteful place, especially to those whose stay is limited. To these annoyances are added the insolent importunities of drivers, guides, street-vendors, beggars, etc., who often combine the most cringing manners with the grossest attempts at extortion. Some travellers, especially if there be ladies in the party, will find the constant use of cabs the only sure method of escaping annoyance; but those who can adapt themselves to the manners of the place will find an abundant source of interest in the life and bustle of the streets (comp. p. 27).

Our description of the sights is arranged in topographical order, and is divided as follows: —

- I. The *Side of the City next the Sea*, from the Villa Nazionale (Pl. C, D, 7) eastwards, round the Pizzofalcone, by Santa Lucia, the Piazza del Plebiscito, and the Piazza del Municipio, and along the quay to the S. E. angle of the town (Pl. H, 4).
- II. The *Toledo*, with its side-streets, as far as the Museum.
- III. The *Old Town*, to the E. of the Toledo.
- IV. The *Museum*.
- V. The *Higher Quarters*: Capodimonte, Corso Vittorio Emanuele, the Castel Sant' Elmo, and San Martino.
- VI. The *Posilipo*, and other points in the immediate environs. *Camaldoli*.

The traveller may again be reminded here that, if his time is limited, he had better disregard most of the sights within the town.

## I. Side of the City next the Sea.

The \***Villa Nazionale**, generally called *La Villa* (Pl. C, D, 7), is a beautiful pleasure-ground, laid out in 1780 and several times extended since. It is bounded on the side next the sea by the broad *Via Caracciolo* and on the inland side by the *Riviera di Chiaia*, and may be regarded as the central point of the strangers' quarter. The grounds are arranged chiefly in the Italian style, and are embellished with trees of the most various descriptions, among which are many palms. Near the E. entrance is a large *Antique Granite Basin* from Pæstum, on the site occupied until 1825 by the Farnese Bull (now in the Museum; p. 60). To the left, farther on, is the *Aquarium* (see below). In the centre of the promenade, the most frequented spot, where the band plays, are a café and a restaurant. Here also are a statue of the philosopher *Giambattista Vico* (d. 1744), one of *P. Colletta*, the liberal-minded Neapolitan general, minister-of-war, and historian (1775-1831), and a bust of *Errico Alvino*, the architect. The gardens also contain small temples in honour of Virgil and Tasso; a statue of *Thalberg*, the pianist, who died at Naples in 1871 (N. end); and, on the side next the sea, two handsome fountains.

At the W. end of the Villa is the *Piazza Principe di Napoli* (Pl. B, 7), in which the Grand Hotel is conspicuous. Farther on is the *Mergellina* (p. 87). — The Villa is rarely deserted by promenaders at any hour; but the busiest and gayest scenes occur when the daily concerts (gratis) take place: viz. in the colder season 2-4, in summer 9-11 (chair 10 c.). The *Via Caracciolo* is then the corso of the fashionable world. The crowd reaches its height towards evening on Sundays and holidays, when the roads are thronged with carriages and the gardens alive with foot-passengers.

The white building in the middle of the Villa contains a large \*\***Aquarium**, opened in 1874, and belonging to the '*Zoological Station*'. The aquarium is entered from the E. side (admission, see p. 29; illustrated catalogue 1 fr.).

The Neapolitan Aquarium contains such an abundant stock of curious marine animals of every description that it is perhaps the most interesting establishment of the kind in the world; and the wonderful variety of animate existence in the Mediterranean gives it a great advantage over aquaria drawing their main supplies from more northern waters. Among the contents are 6-8 varieties of cuttle-fish (the feeding of the large *Octopus* is interesting), a number of electric rays (which visitors are permitted to touch so as to experience the shock from which the fish derives its name), numerous beautifully coloured fish of the Mediterranean, a great many different kinds of living coral, beautiful medusæ and crested blubbers, many extraordinary-looking crabs and crayfish, pipe-fish, etc.

The **ZOOLOGICAL STATION** was established by the German naturalist *Dr. Dohrn* in 1872-74 for the purpose of facilitating a thorough scientific investigation of the animal and vegetable world of the Mediterranean Sea. The greater part of the expense was borne by Dr. Dohrn himself, but the German government contributed 100,000 marks to the building-fund besides a large annual subsidy since 1880, and the naturalists of Great Britain presented the institution with a sum of 1000l. Great Britain,

Germany, Italy, Holland, Belgium, Switzerland, Austria-Hungary, Russia, Spain, and the United States all pay stipends for the privilege of sending naturalists to make use of the advantages of the institution. The new buildings which have been erected, with assistance from the Italian government, will permit of an extension of the activity of the institution.

The resident staff of the establishment consists of Dr. Dohrn himself, eight or ten permanent naturalists, and upwards of twenty assistants of various kinds. A small steam-yacht, a steam-launch, and a flotilla of sailing and rowing-boats are maintained for dredging, and the other equipments are also on a scale of great completeness. The institution publishes extensive periodical proceedings, sends microscopic and other preparations to all the leading museums and laboratories in Europe, and in various ways has fairly asserted itself as the central point for the study of marine biology. Similar stations have been founded in all parts of the world, but none can compare in size or importance with the original institution at Naples.

To the E. of the Villa extends the **LARGO DELLA VITTORIA** (Pl. D, 7), whence the *Via Calabritto* runs N. to the *Piazza de' Martiri* (see p. 40). The *Via Partenope* (Pl. E, 7), a handsome quay, extends hence towards the E. along the coast, parallel to the *Strada Chiatamone*, which runs round the base of the **Pizzofalcone**, a spur of the hill of Sant' Elmo, entirely covered with buildings and walls.

From the S. end of the **Pizzofalcone** run out an embankment and bridge, connecting it with a small rocky island, the *Megaris* of Pliny. On this island rises the **Castello dell' Ovo**, which in its present form dates from the time of the Spanish viceroy Don Pedro de Toledo (1532-53). The name is due to its oval shape.

William I. began to erect the fort in 1154, but the completion of his design fell to Frederick II., who used the edifice as a place of safety for his treasures. Charles I. enlarged the castle and frequently resided there. Robert the Wise (1309) caused the chapel to be adorned with frescoes by *Giotto*, and superintended the work in person, but of these no trace is left. Here Charles III. of Durazzo (1381) kept Queen Johanna I. prisoner, and was himself besieged. In 1495 Charles VIII. of France captured the castle, and under Ferdinand II. it was dismantled. It is now used as a barrack; the interior is of little interest. The new buildings on the N.E. side, the *Borgo dei Marinari*, were erected to accommodate the fishermen and sailors whose previous dwellings were demolished to make room for the new quays.

The landing-place of the steamer to Capri (p. 158) is at the **Castel dell' Ovo**.

Farther on we reach the **STRADA SANTA LUCIA** (Pl. E, F, 7), once a dirty street, but since 1846 enlarged and converted into a broad and pleasant quay, now being much widened towards the sea. Scenes of Neapolitan life may be witnessed here in perfection. The female members of the community are seen working in the open air, going through their toilette, and performing various unpleasing acts of attention to their children, regardless of the public gaze. The children often run about quite naked. On the side next the sea the oyster-stalls are established, where sea-urchins, crabs, and other delicacies, so expressively called *frutti di mare* by the Neapolitans, are also sold (comp. *Introd.*, p. xxv). The terrace below, which is reached by a flight of steps, is adorned with a fountain with figures by *Domenico d'Auria* and *Giovanni da Nola*. On summer-evenings, especially on Sundays, this spot is densely crowded,

and presents a highly characteristic picture of Neapolitan life. There is also a favourite sulphureous spring here (p. 28).

At the N. end of Santa Lucia is a fountain, whence we ascend to the left by the *STRADA DEL GIGANTE*, a street named after an ancient colossal statue of Jupiter once placed here. To the right, farther on, we look down on the coal-magazines of the arsenal (p. 38). In a straight direction we observe Fort Sant' Elmo rising above the town, and we soon reach the —

**PIAZZA DEL PLÈBBISCITO** (Pl. E, 6), which is embellished with a large fountain. A band plays here in summer, in the evening. On the right is the Royal Palace, opposite to us is the *Prefettura di Napoli*, with shops in part of the groundfloor; on the W. side, which forms a semicircle, is the church of San Francesco, with its dome and arcades; on the fourth side is the *Commandant's Residence*, formerly the palace of the prince of Salerno. — In front of the church of San Francesco are two *Equestrian Statues* of Neapolitan kings, both in Roman attire: on the right Charles III., on the left Ferdinand I. of Bourbon; the two horses and the statue of Charles are by *Canova*, that of Ferdinand, by *Antonio Can.*

The handsome church of **San Francesco di Paola** (Pl. E, 6), an imitation of the Pantheon at Rome, was constructed by Ferdinand I. from designs by *P. Bianchi* in 1817-31. The Ionic vestibule is supported by six columns and two pillars.

The **INTERIOR** (open till about noon) contains thirty-two Corinthian columns of marble from Mondragone, which support the dome. The high-altar, transferred hither from the church of the Apostles, is entirely inlaid with jasper and lapis lazuli; the two columns at the sides are of rare Egyptian breccia from San Severino. The gallery above is for the use of the royal family. The statues and pictures are by Italian masters of the middle of the 19th century. To the left of the entrance: St. Athanasius by *Angelo Salaro*; Death of Joseph, *Camillo Guerra* of Naples; St. Augustine, a statue by *Tommaso Arnaud* of Naples; Madonna della Concezione, *Casparo Landi*; St. Mark, a statue by *Fabris* of Venice; St. Nicholas, *Natale Carta* of Sicily; St. John, a statue by *Tenerani*. In the choir: St. Francis of Paola resuscitating a youth, *Camuccini*; St. Matthew, a statue by *Finelli*; Last Communion of St. Ferdinand of Castile, *Pietro Benvenuti* of Florence; St. Luke, a statue by *Antonio Can.* of Sicily; St. Ambrose, a statue by *Tito Angelini* of Naples; Death of St. Andrea da Avellino, *Tommaso de Vivo*; St. Chrysostom, a statue by *Gennaro Can.*

The **Palazzo Reale** (Pl. E, F, 6), or royal palace, designed by the Roman *Domenico Fontana*, was begun in 1600 under the viceroy Count de Lemos and restored in 1837-41 after a fire. The façade, 185 yds. ft. in length, exhibits in its three stories the Doric, Ionic, and Corinthian styles; most of the arches of the basement, however, are built up for the sake of increasing the strength of the building. The eight marble statues (1885-88) in the niches on the façade represent the Neapolitan dynasties of the last eight hundred years: from left to right, beginning at the Piazza San Ferdinando, Roger of Normandy, Frederick II. of Hohenstaufen, Charles I. of Anjou, Alphonso I., Charles V., Charles III. (Bourbon), Joachim Murat, and Victor Emmanuel.

INTERIOR (open on Sun. 10-12 and Thurs. 12-4). Visitors apply to the porter (50 c.), who conducts them to the office of the Intendant in the palace (Wed. and Sat. 10-12). Here they receive a permesso for six persons, which is available also for the palaces of Capodimonte, Caserta, and the park of Astroni, and must be shown at each place to the porter. Attendant's fee 1 fr.

The visitor is first conducted to the *Garden Terrace*, which affords a fine view of the harbour and the arsenal immediately below. In the centre is a handsome marble table. — The magnificent *Grand Staircase*, constructed entirely of white marble, and adorned with reliefs and statues, dates from 1651. — On the side towards the piazza are situated a small *Theatre* and a superb *Dining Room*. — Beyond these is the *Throne Room*, gorgeously furnished with crimson velvet embroidered with gold, the embroidery having been executed at the extensive poor-house in 1818. Above are gilded figures in relief, representing the different provinces of the kingdom. — The rooms also contain large porcelain vases from Sèvres and Meissen (Dresden china); an antique bust of Bacchus and a small bust of Hercules, both found at Herculaneum; a bust of Marcus Aurelius; tapestry; and lastly a number of pictures. Among the last are: *Titian*, Pier Luigi Farnese (1547; repainted); *Schidone*, Carità; *Lod. Carracci*, John the Baptist; *Guericino*, St. Joseph; *M. Caravaggio*, Christ in the Temple, Betrothal of St. Catharine, Orpheus; *L. Giordano*, The archangel Gabriel. There are also several works by Netherlandish masters: *Quintin Massys* (?), Usurer; *Van Dyck*, Portrait; *Vervloet*, Cathedral at Palermo, Market in Venice; two good portraits, by unknown masters, etc. The Adoration of the Magi, sometimes ascribed to *Jan van Eyck* and sometimes to *Donzelli*, a supposed pupil of Zingaro, was once considered a very important work, but has been treated slightly by modern criticism. The pictures by modern Italian masters are of no great merit.

On the N. side of the palace, which is connected here by a wing with the Theatre of San Carlo, is a small garden enclosed by a railing, containing a *Statue of Italia*, erected in 1864 in commemoration of the plebiscite of 21st Oct., 1860, which added the kingdom of Naples to the dominions of Victor Emmanuel.

The small piazza which adjoins the Piazza del Plebiscito here is named **PIAZZA SAN FREDINANDO** (Pl. E, 6), after the opposite church. This is the starting-point of several of the chief tramway and omnibus lines (p. 23), and there is also a large cab-stand here. To the left diverge the Strada di Chiaia and the Toledo, the principal street in Naples (comp. p. 40).

We now turn to the right into the **STRADA SAN CARLO**, in which, to the left, is the S. entrance to the Galleria Umberto Primo, and to the right the principal façade of the Teatro San Carlo.

The **\*Galleria Umberto Primo** (Pl. E, F, 6) was built in 1887-90 after the plans of *Di Mauro* of Rome, and is said to have cost 22 million francs. Its exterior is inferior to the Galleria Vittorio Emanuele at Milan, as two churches and several private houses have been incorporated in it, but in other respects it rivals the Milan gallery. Like it also, the Naples gallery is in the form of a Latin cross. The shorter nave, to which the main portal in the Strada San Carlo, adorned with statues and a relief representing the Olympic deities, gives access, is 133 yds. long; the longer nave, stretching from the Toledo to the Municipio, is 160 yds. long. Each is 16 yds. wide and 125 ft. high; and at their intersection is an octagon, 40 yds.

in diameter, above which rises a dome in glass and iron to the height of 185 ft. Below the dome are four angels in copper. The interior is gaily adorned with sculptures, stucco, and gilding, and is lighted at night by electricity. At No. 8 in the gallery (1st floor; left) an elaborate *Presepe* (p. 84) has been erected, under the directions of the antiquarian G. Varelli; it is said to have once belonged to King Charles III.

The **Teatro San Carlo** (Pl. E F, 6) was founded by Charles III. in 1737, and erected by the Neapolitan architect *Angelo Carasale* from designs by the Sicilian *Giovanni Medrano*. The interior was destroyed by fire in 1816, but has been restored in harmony with the original plan. It is one of the largest opera-houses in Italy, and many of the celebrated compositions of Rossini, Bellini, and Donizetti were performed here for the first time. The chief façade, resting on an arcade, and surmounted by a series of columns, and the side next the Piazza San Ferdinando are decorated with reliefs. The spaces under the arches are occupied by public writers, ready at a moment's notice to commit to paper the pleading of the lover or the expostulation of the creditor.

Adjoining the theatre is the small garden belonging to the palace, and farther to the right are two *Horse-tamers* by Baron Clodt of St. Petersburg, presented by the Emp. Nicholas I. of Russia. Farther on, to the right, are the stalls of dealers in coral, etc.

We next reach the long PIAZZA DEL MUNICIPIO (Pl. F, 6), in which is an *Equestrian Statue of Victor Emmanuel II.*, designed by Franceschi (1897). To the left is situated the handsome **Municipio**, or town hall, the *Palazzo de' Ministeri* under the Bourbons, erected in 1819-25 from designs by *Luigi* and *Stefano Gasse*. On the principal entrance are inscribed the names of the Neapolitans who were executed for sedition under the Bourbon régime. In the gateway are the statues of the kings Roger and Frederick II. — From this point a passage leads to the Toledo; within it, to the right, is the entrance to the *Exchange*.

Immediately adjoining the Municipio rises the church of **San Giacomo degli Spagnuoli** (Pl. F, 5, 6), erected in 1540 by Don Pedro de Toledo, and now being restored.

INTERIOR. We enter by the door beyond the gateway of the Municipio, and ascend several steps. To the right of the entrance: \**Andrea del Sarto*, Holy Family. 3rd Chapel on the left: *Gian Bernardo Lama*, Descent from the Cross; also pictures by *Bernardino Siciliano*, *Marco da Siena*, and others. At the back of the high-altar is the sumptuous *Tomb of Don Pedro de Toledo* (d. 1553), by *Giovanni da Nola*, adorned with statues of the cardinal virtues, reliefs of the achievements of the viceroy, and his statue in a kneeling posture, with that of his wife.

The wide *Strada Medina* begins on the N. side of the Piazza del Municipio. The corner-house, on the left, the *Palazzo Sirignano*, is usually described as Goethe's residence while at Naples in 1787. Farther on is the *Incoronata* church (see p. 42).



On the S.E. side of the square rises the **Castel Nuovo** (Pl. F, 6), the outer walls and bastions of which have been removed. This castle was begun in 1283 by Charles I. of Anjou from a design perhaps supplied by *Pierre d'Angicourt*, and was enlarged by Alphonso I. (1442), Don Pedro de Toledo (1546), and Charles III. (1735). The kings of the houses of Anjou and Aragon, and the Spanish viceroys successively resided here.

The ENTRANCE (free) is on the N. side. Passing the sentry, we turn to the right, then to the left, and reach after a few hundred paces the lofty **Triumphal Arch** by which the castle is entered. It was erected in 1470 to commemorate the entry of Alphonso I. of Aragon (2nd June, 1442), by *Pietro di Martino*, a Milanese architect and sculptor (not by *Giuliano da Maiano* of Florence). This is the finest monument at Naples. It consists of an archway with Corinthian columns on each side, now partly built into the wall, a frieze, and a cornice, above which is an attic with well-executed sculpture representing the entry of Alphonso, by *Isaia da Pisa*, *Paolo Romano*, and *Silvestro dell' Aquila*. Above are statues of St. Michael, St. Antonius Abbas, and St. Sebastian (half destroyed), below which are the four cardinal virtues in niches. The bronze doors (restored in 1889) are adorned with representations of the victories of Ferdinand I., by *Guglielmo Monaco*. A cannon-ball imbedded in the left half of the door is a reminiscence of the wars of the time of Gonzalvo da Cordova.

In the inner yard (apply to the warden) is the entrance to the church of *Santa Barbara*, or *San Sebastiano*, with an early-Renaissance portal by *Mattia Fortimany* (1470), surmounted by a beautiful statuette of the Madonna by *Francesco Laurana* (1474).

On the N. side of the Piazza del Municipio, beside the *Teatro del Fondo* (Pl. F, 6; p. 27), begins the *Strada di Porto*, which is continued by the *Corso Umberto Primo* (*Rettifilo*), a broad street constructed in 1888-94 through the most densely populated part of Naples, connecting the station with the harbour and the better quarters.

The piazza is continued to the E. by the *Molo Angioino*, a pier 14 yds. in width, originally constructed by Charles of Anjou in 1302. Adjoining are the extensive **Harbours** (Pl. F, G, 6, 5). The **PORTO MILITARE**, or naval harbour, to the right, is shut off by a railing. At its S.W. angle are the *Darsena*, or old naval harbour, and the *Arsenale di Marina*, erected in 1577 by the viceroy Mendoza, with a dockyard, arsenal, etc.

At the angle formed by the Molo rises the **Lighthouse** (*Lanterna*; Pl. G, 6), originally erected in the 15th cent., but rebuilt in 1843. The ascent is strongly recommended, as it enables the visitor to form an accurate idea of the topography of the town (fee 1 fr.). An easy marble staircase of 142 steps ascends to the gallery. — The magazines at the end of the Molo are used as bonded warehouses (*Porto franco*). The terminus of the goods-railway between the station and the harbour is also here. — The mercantile harbour, or **PORTO GRANDE**, was constructed in 1302 by Charles II. of Anjou at the same time as the Molo, and enlarged by Charles III. in 1740.

The **STRADA DEL PILIBRO**, along which runs the railway just mentioned, skirts the mercantile harbour. At its end, to the left, is the new *Dogana*; to the right, on the *Molo Piccolo*, is situated the *Immacolatella* with the offices of the custom-house and the *Deputazione di Salute* (Pl. G, 5). Adjoining the *Immacolatella* is the quay at which travellers arriving at Naples by sea disembark. This is also the starting-point of some of the Capri and Ischia steamers (see pp. 153, 104). — The *Porto Piccolo* (Pl. G, 5), which is accessible to small boats only, once formed part of the most ancient harbour of Neapolis.

The first side-street to the left leads straight to the church of *San Pietro Martire* (Pl. G, 5), which contains a few monuments and pictures (Legend of St. Vincent, a good work in the Flemish-Neapolitan style).

We continue to follow the broad quay, farther on called the **STRADA NUOVA** (Pl. G, H, 5), which is always full of life and bustle. At the end, to the left, is the *Via del Duomo* (p. 53), and to the right the *Villa del Popolo* (Pl. H, 5), a public garden on the sea. Here in the afternoon after 4 p.m. public readers may often be seen, declaiming passages from Tasso, Ariosto, or other poets, to an audience of workmen, rag-pickers, and other humble folk, who each pay 2 c. for the privilege of listening (comp. p. 28). Similar scenes occur also outside the *Porta Capuana*. The garden contains a marble *Nymphæum*, formerly in the *Immacolatella* (see above).

Opposite rises the **Castel del Carmine** (Pl. H, 4), a vast structure erected by Ferdinand I. in 1484. In 1647, during the rebellion of Masaniello (see below), it was occupied by the populace, and it is now used as barracks and a military prison.

The *Porta del Carmine*, on the W. side of the Castel, leads to a piazza, in which is situated the church of **Santa Maria del Carmine** (Pl. H, 4) with its lofty tower. The edifice (open early in the morning, and after 4.30 p.m.), which is of early origin, but was modernized in 1769, contains a celebrated miraculous picture of the Virgin ('*La Bruna*'; festival on July 16-17th), and a statue of Conradin, the last of the Hohenstaufen, erected in 1847 by Maximilian II. of Bavaria and executed by *Schöpf* from a design by Thorvaldsen. The original tomb was behind the high-altar, to the right, where its position is marked by the inscription '*R.C.C.*' (*Regis Conradini corpus*).

We now turn to the left to the **PIAZZA DEL MERCATO** (Pl. H, 4), where the traffic is busiest on Mondays and Fridays. The fish-market is interesting. On the N. side of the piazza, which forms a semicircle, is the church of *Santa Croce al Mercato*. On the S. side are two fountains. On 29th Oct., 1268, Conradin (see above), then in his 17th year, and his relative Frederick of Baden, were executed here by order of Charles I. of Anjou. The sacristy of the church of *Santa Croce* contains a column of porphyry which formerly marked the spot where the young prince was beheaded. In 1647 this piazza

was also one of the scenes of the insurrection of Masaniello (Tommaso Aniello, born in the neighbouring Vico Rotto in 1622).

Returning to the church del Carmine, and following the street to the left, we may reach the Porta Capuana (p. 49) in 8 min.; or we may pass the church and proceed in a straight direction to the small *Piazza Garibaldi*, and turn to the left into the broad, new *Corso Garibaldi*, which begins near the sea, passes (5 min.) the *Porta Nolana*, the railway-station, and (5 min.) the *Porta Capuana*, and terminates in the *Strada Fori* (see p. 41).

## II. The Toledo as far as the Museum.

Starting from the *Largo della Vittoria* (p. 34; Pl. D, 7), the broad *VIA CALABRITTO*, with its handsome shops, leads us towards the N. to the triangular *PIAZZA DE' MARTIRI*, where the *Colonna de' Martiri* (Pl. D, E, 7), a lofty column of marble decorated with trophies, and crowned with a Victory in bronze, was erected in 1864 to the memory of the patriots who had perished during the different Neapolitan revolutions. The four lions at the base, in different postures, represent the four principal revolutions at Naples during the Bourbon dynasty (1799, 1820, 1848, 1860). The monument was designed by *Alvino*, the Victory executed by *Caggiani*. — On the N.W. side of the Piazza is the *Palazzo Partanna*, on the S. the *Palazzo Calabritto*, and farther on, with a garden in front, the *Palazzo Nunziante*.

Proceeding towards the N. by the *Strada Santa Caterina*, from which the new *Via dei Mille* diverges to the left, we next enter the busy *STRADA DI CHIAIA* (Pl. E, 6). Where this street begins to ascend, it is crossed by the *Ponte di Chiaia*, a viaduct built in 1634, by which the *Strada Monte di Dio* leads from the quarter of Pizzofalcone to the higher ground below Sant' Elmo. (The flight of steps on the right, between the buttresses of the bridge, ascends from the *Strada di Chiaia* to the *Strada Monte di Dio*.) The *Strada di Chiaia*, which contains nothing noteworthy, leads into the *Piazza San Ferdinando* (p. 36), at the foot of the Toledo.

The *Toledo* (Pl. E, 6-4), a street begun by the viceroy Don Pedro de Toledo in 1540, but since the autumn of 1870 officially known as the *Via Roma, già Toledo*, is the main artery of the traffic of Naples, and presents a busy scene at all hours. It intersects the city from S. to N. nearly in a straight line, ascending gradually from the sea. It extends from the *Piazza del Plebiscito* (p. 36) to the *Museo Nazionale*, beyond which its prolongation is formed by the *Strada Nuova di Capodimonte*, and is nearly  $1\frac{1}{2}$  M. in length, but contains no building worthy of note. On both sides extends a network of streets and lanes, many of which ascend to the left by means of steps to the *Corso Vittorio Emanuele* and the *Castel Sant' Elmo*, while those to the right extend to the railway-station and the harbour, forming the centres of mercantile traffic.

Ascending the Toledo from the Piazza San Ferdinando, we come in about 10 min. to the small LARGO DELLA CARITÀ (Pl. E, 5), where in 1877 was erected a *Monument to Carlo Poerio* (d. 1867), the dauntless Italian patriot whose unjust condemnation and imprisonment in 1850 did so much to inflame the hate of the people for the Bourbon dynasty. — Holding hence to the left, we may reach the *Largo Monte Santo*, the terminus of the cable-railway to the Vomero (p. 23), and the station of the Cumæ Railway (p. 92). — To the right diverges a street to the Piazza Montoliveto (p. 43; post-office, see p. 25).

Farther on, to the right, at the corner of the *Strada Santa Trinità Maggiore* (p. 44), the only important side-street by which the Toledo is crossed, rises the *Palazzo Maddaloni* (Pl. E, F, 4, 5; entrance in the Str. Maddaloni), now let to the *Banca Nazionale*, a massive structure with a gateway and staircase from designs by *Fansaga*. The interior contains a hall of fine proportions. Adjacent, separated by a cross-street, at the corner of the Toledo and the *Strada Santi' Anna de' Lombardi*, is the *Palazzo d'Angri* (Pl. A; E, 4), erected about 1773 by *Luigi Vanvitelli*, and occupied by Garibaldi when dictator in 1860.

In 2-3 min. more we reach the PIAZZA DANTE (Pl. E, F, 4), formerly the *Largo del Mercatello*, where a *Monument of Dante* in marble, by T. Angelini and Solari, was erected in 1872. The crescent-shaped edifice, beyond the statue, which was converted into a *Liceo Ginnasiale Vittorio Emanuele* in 1861, surmounted by a balustrade with twenty-six statues, was erected by the city of Naples in honour of Charles III. in 1757, the statues being emblems of the virtues of that monarch. — Adjacent, to the left, is the *Porta Alba*, erected in 1632, embellished with a bronze statue of San Gaetano, whence the *Strada de' Tribunali* may be entered (see pp. 51-55).

Leaving the Piazza Dante, and passing a row of houses recently erected, we ascend gradually in 5 min. by the Salita del Museo to the *Museo Nazionale* (Pl. E, F, 3; p. 55), a large red building, the entrance to which is in the broad side-street diverging on the right to the Piazza Cavour. — By the Toledo to Capodimonte, see pp. 80, 81.

Opposite the entrance of the Museum is the *Galleria Principe di Napoli*, a covered bazaar (Pl. F, 3) designed by *Alvino*, not much frequented.

The long PIAZZA CAVOUR (Pl. F, 3), which extends on the E. side of the Museum, is embellished with gardens. To the N.E. the piazza contracts into the *Strada Forìa* (Pl. F, G, 3, 2). The first street diverging from it to the right is the Via del Duomo, leading to the cathedral (4 min.; p. 53); the Strada Carbonara next diverges on the same side to San Giovanni a Carbonara (p. 50) and the Porta Capuana; and the Corso Garibaldi farther on also leads to the right to the same gate (10 min.; p. 49).

On the left side of the Strada Forìa we next reach the *Botanic*

*Garden*, which was founded in 1809 and extended in 1818. It is open to the public daily, except from 12 to 2, and contains a fine collection of tropical plants. — Adjacent is the extensive poor-house, the *Albergo de' Poveri*, or *Recluserio* (Pl. G, H, 1, 2), begun by Charles III. in 1751 from a design by Fuga, and intended to contain four courts, still nearly half uncompleted. One side is appropriated to men, the other to women. In this establishment and its dependencies about 2000 persons are maintained. The city contains numerous other charitable institutions, about sixty in all, most of which are amply endowed.

### III. The Old Town. E. Quarters between the Toledo and the Harbour.

Naples contains about three hundred CHURCHES, most of which are devoid of interest. The older of them have been disfigured by restoration in the degraded style of the 17th and 18th centuries, which appears to have attained its height here. But, as they contain numerous monuments, important in the history of sculpture, and are rich in historical and political associations, some of them are well deserving of a visit. The most important are described in the following pages. They are generally closed about noon, and not re-opened till evening.

We begin our walk in the *STRADA MEDINA* (Pl. F, 5; p. 37). To the left, adjoining No. 49, is a railing enclosing a flight of steps which descend to the church of the —

**Incoronata** (open in the morning), erected in 1352 by Queen Johanna I. to commemorate her coronation and marriage with her cousin Louis of Taranto, and made to include the old chapel of the Palais de Justice in which the marriage had been solemnised.

This chapel contains *Frescoes* by one of *Giotto's* pupils (much darkened and injured; best seen from a platform to the left near the entrance to the church; keys at the sacristy, 5-6 soldi). They represent the 'Seven Sacraments and the Church'. In the arch over the right window, on the right is the 'Triumph of the Church', with portraits of King Robert and his son Charles, attired in purple, on the left the Extreme Unction. The next arch to the right comprises: (l.) Baptism, (r.) Confirmation; then (l.) the Eucharist, and (r.) Confession; and on the other side, (l.) Ordination, (r.) Matrimony. The last refers to the marriage above mentioned, which did not take place till 1347, eleven years after Giotto's death. Two half-figures in 'Baptism', one of which is crowned with laurel, are said to represent Petrarch and Laura, and in 'Matrimony' Dante's features are said to be recognisable. — The *Chapel of the Crucifix*, at the end of the left aisle, also contains frescoes in Giotto's style, ascribed to *Gennaro di Cola*, a pupil of Maestro Simone: to the left are represented the Coronation of Johanna I., her nuptials, and other events in her life; to the right St. Martin, St. George, battles, etc., all much damaged. Fine wood-carving above the organ.

Opposite the church is situated the *Palazzo Fondi*, designed by Luigi Vanvitelli. — Farther on in the Strada Medina is a statue of *Fr. Sav. Mercadante* (d. 1870), the composer of several operas.

At the end of the Strada Medina we enter the busy *Strada San Giuseppe* to the left. After a few minutes' walk, a broad street to the right leads to the church of **Santa Maria la Nuova** (Pl. F, 5), the entrance of which is approached by a flight of steps. It was

erected in 1268 by *Giovanni da Pisa*, and restored in 1525 by *Agnolo Franco*.

**INTERIOR.** The ceiling is adorned with frescoes by *Santafede* and *Simone Papa* the Younger, and the dome with others by *Corensio* (the four Franciscan teachers St. Bonaventura, Duns Scotus, Nicolaus de Lira, and Alexander ab Alexandro). The fine marble pavement is in poor preservation.

In the 1st Chap. to the right, the 'Archangel Michael', formerly ascribed to *Michael Angelo*. 3rd Chap.: Crucifixion, by *Marco da Siena*. In the Chap. del Crocifisso, frescoes by *Corensio*. — The right transept contains the monument of Galeazzo Sanseverino (d. 1477), with sculptures. In the opposite chapel is a beautiful crucifix in wood by *Giovanni da Nola*. — At the high-altar is a Madonna in wood by *Tommaso de' Stefani*, with saints by *A. Borghetti*. — The large CHAPEL OF SAN GIACOMO DELLA MARCA, to the left of the entrance to the church, was erected in 1604 by Gonsalvo da Cordova, 'il gran capitano', whose nephew Ferdinand placed on each side of the altar the monuments of his two most distinguished enemies: Pietro Navarro (who strangled himself when a prisoner in the Castello Nuovo) and Lautrec, a Frenchman, the general of Francis I. (who died of the plague in 1528, while besieging Naples). The monuments are attributed to *Giov. da Nola* or his pupils. The inscriptions, composed by *Paolo Giovio*, testify to the chivalrous sentiments of that period.

The adjoining *Monastery* possesses two sets of *Cloisters*, with tombstones, and a *Refectory* adorned with a Bearing of the Cross and other frescoes by unknown masters.

We now return and pursue our route along the Strada Giuseppe, of which the STRADA MONTOLIVETO forms the continuation. Where the latter expands into a square, on the right stands the *Palazzo Gravina*, now the **General Post and Telegraph Office** (Pl. F, 5), erected about 1500 by Ferdinando Orsini, Duca di Gravina, from designs by *Gabriele d'Agnolo*, but entirely modernized.

Ascending from this point to the left, past a *Fountain* with a bronze statue of Charles II. (1663), we reach the PIAZZA DI MONTOLIVETO, where the side-street (p. 41) to the Toledo begins. Here is the church of **Monte Oliveto** (Pl. F, 5), usually called *Sant' Anna dei Lombardi*, begun in 1411 by Guerello Origlia, the favourite of King Ladislaus, and continued in the Early Renaissance style by *Andrea Ciccione*. The church is a flat-roofed basilica without aisles, and contains valuable sculptures; the chapels are kept shut (sacristan  $\frac{1}{4}$ - $\frac{1}{2}$  fr.).

In the VESTIBULE is the tomb of Domenico Fontana (1627).

\***Interior.** To the right and left of the entrance are two beautiful altars dedicated to the Virgin, by *Giov. da Nola* and *Girol. Santa Croce* (early 16th cent.). — CAPPELLA PICCOLOMINI (1st on the left): "Altar by *Ant. Rossellino* of Florence (about 1475): in the centre the Nativity, in the niches at the sides and in the medallions the four Evangelists, above, four Putti. The fine monument of Maria of Aragon (d. 1470), natural daughter of Ferdinand I., wife of Antonio Piccolomini, Duke of Amalfi, by *Rossellino* (probably completed by *Benedetto da Matano*), is a copy of the monument of the Cardinal of Portugal in San Miniato's at Florence. Crucifixion, by *Giulio Mazzoni* of Piacenza. The Ascension, a picture by *Silvestro de' Buoni* (ascribed by Sig. Frizzoni to the school of Pinturicchio). — The OLD SACRISTY (*Cappella della Congregazione di San Carlo*), to the right of the choir, contains fine intarsia work by *Giovanni da Verona* (d. 1525), restored in 1860 by *Minchiotti*, and frescoes by *Vasari*. In the CORO DEI FRATI, behind the high-altar, are other old intarsia work and the monuments of Alphonso II. and Guerello Origlia, by *Giovanni da Nola*. — CAPPELLA

**MASTROGIUDICI** (1st on the right). Marble \*Altar, with the Annunciation and six small reliefs from the life of Christ, below, by *Benedetto da Maiano* (1489). Several monuments, including that of 'Marinus Curialis Surrentinus Terrenovæ comes', 1490, who founded this chapel. **5TH CHAPEL** on the left: John the Baptist, a statue by *Giovanni da Nola*. — The **CHAPEL OF THE MADONNA** (adjoining the right transept) contains the tombs of Cardinal Pompeo Colonna, viceroy of Naples (d. 1532), and of Charles de Lannoy (d. 1527), general of Charles V. — The adjacent **CHAPEL OF THE HOLY SEPULCHRE** contains a coarsely realistic \*Group in terracotta completed in 1492 by *Guido Mazzoni*, surnamed *Modanino* (of Modena; d. 1518), representing Christ in the Sepulchre, surrounded by seven lifesize figures in a kneeling posture, all portraits of contemporaries of the artist: Sannazaro as Joseph of Arimathæa, Pontanus as Nicodemus, Alphonso II. as John, beside him his son Ferdinand as Christ.

The adjacent building, now occupied by public offices, was formerly a *Benedictine Monastery*, where the poet Tasso was kindly received when ill and in distress in 1558.

Returning to the fountain mentioned above, we follow the Calata Santa Trinità Maggiore to the **LARGO SANTA TRINITÀ MAGGIORE** (Pl. F, 4), where a lofty *Column of the Virgin* was erected in 1748 in the style of the period. In this piazza is situated the church of **Gesù Nuovo**, or *Santa Trinità Maggiore*, in the form of a Greek cross, built in 1586, with a façade transferred from an older palace (1470) and a fine early-Renaissance door, containing frescoes by *Solimena* (History of Heliodorus, over the portal), *Stanzioni*, *Spagnoletto*, and *Corenzio*, and overladen with marble and decorations. — The printing-office (tipografia) of the 'Corriere di Napoli' opposite the church Piazza Santa Trinità Maggiore 20, contains the old refectory of the former monastery of *Santa Chiara*, where a damaged fresco by one of *Giotto's* pupils, representing the Miracle of the Loaves, is still preserved (best seen about midday).

Beyond the church of Gesù we reach the **STRADA SANTA TRINITÀ MAGGIORE**, one of the busiest streets crossing the Toledo (p. 41), and turning immediately to the right we pass through a gate to **Santa Chiara** (Pl. F, 4), founded by Robert the Wise in 1310, completed in 1340, and richly but tastelessly restored in 1752. At the same time *Giotto's* frescoes were whitewashed. The church contains handsome Gothic monuments of the Angevin dynasty, and other sculptures.

The \***INTERIOR**, 92 yds. long and 35 yds. wide, is lofty and handsome, resembling a magnificent hall. To the left of the principal entrance is the monument of Onofrio di Penna, secretary of King Ladislaus (d. 1322), with a relief of the Madonna and hermits by *Baboccio*, converted into an altar. Above are a Madonna enthroned and the Trinity, by *Francesco*, son of Maestro Simone (about 1300). — In front of the organ, above, are tasteful reliefs from the life of St. Catharine, 14th cent., executed on a dark ground and resembling cameos. — Of the principal paintings on the ceiling, the first, the Queen of Sheba, and the second, David playing on the harp, are by *Seb. Conca*; the third, David sacrificing, by *Bonito*; the fourth, St. Clara putting the Saracens to flight, by *Francesco di Nura*. The last-named master also painted the high-altar-piece (the Sacrament) and the picture over the principal entrance (King Robert inspecting the church when building).

The second chapel on the left contains two sarcophagi of the 14th century. — By the 3rd pillar to the left is the altar of the Madonna delle Grazie, with a fresco almost concealed by frippery, attributed to *Giotto*.

To the right of the side-door which leads out of the church on the left side is the graceful monument, by *Giov. da Nola*, of Antonia Gaudino, who died in 1530 at the age of 14, on the day appointed for her marriage, with a beautiful epitaph by the poet Antonius Epicurus (d. 1555). The next chapel contains two tombstones of the 14th century. — The CAPELLA SANFELICE, adjoining the pulpit, which is borne by lions and adorned with reliefs of the 13th cent., contains a Crucifixion by *Lanfranco*, and an ancient sarcophagus with figures of Protesilaus and Laodamia which forms the tomb of Cesare Sanfelice, Duca di Rodi (d. 1632). — The following CAPELLA LONGOBARDI de la Cruz Ahedo contains on the left side a monument of 1529, and on the right a similar one of 1853.

At the back of the high-altar is the magnificent \**Monument of Robert the Wise* (d. 1343), 42 ft. in height, executed by the brothers *Baccio and Giovanni* of Florence (not *Masuccio the Younger*). The king is represented in a recumbent posture, in the garb of a Franciscan, on a sarcophagus embellished with reliefs and supported by saints. In a niche above he appears again, seated on his throne. At the top is the Madonna between SS. Francis and Clara. The inscription, 'Cernite Robertum regem virtute refertum' is ascribed to Petrarch. — In the adjacent N. TRANSEPT is the monument of his second daughter Mary, sister of Johanna I., empress of Constantinople and Duchess of Durazzo, attired in her imperial robes. By the wall to the left, the tomb of Agnese and Clementia, the two daughters of the empress, the former having also been the consort of a titular emperor of Constantinople, Giacomo del Balzo, Prince of Taranto. In the left lateral wall, the tomb of Mary, infant daughter of Charles the Illustrious, who died in 1344. Here also is the fine tomb of Paolina Ranieri, the faithful friend of Giacomo Leopardi, with a lifesize figure of the deceased, by *Car. Solari* (1878). — In the S. TRANSEPT, adjoining the monument of Robert the Wise, is that of his eldest son Charles, Duke of Calabria, who died in 1328, before his father, by *Tino da Camaino* of Siena (1338). Farther on, to the right, is the monument of Mary of Valois, his queen, erroneously said to be that of her daughter Johanna I. — The Chapel adjoining the S. transept on the right is the burial-chapel of the Bourbons, in which six children of Charles III. are interred.

The handsome *Campanile* (clock-tower) of Santa Chiara was formerly attributed to *Masuccio the Younger* or to his pupil *Giacomo de Sanctis* (14th cent.), and hence was long considered to prove that Naples was one of the heralds of the Renaissance. In reality it was not built till after 1600.

Farther on in the Strada Santa Trinità Maggiore, we soon reach, on the left, the LARGO SAN DOMENICO (Pl. F, 4), containing the palaces of (to the right) *Casacalenda*, *Corigliano*, and (to the left, beyond the square) *San Severo*, and *Caviati*, and adorned with an *Obelisk*, surmounted by a bronze statue of the saint, executed by *Vaccaro* in 1737 from a design by *Fansaga*. The stairs to the left lead to a side-entrance of the church of San Domenico, the principal entrance of which in the court of the Pretura, Vico San Domenico, is generally closed.

**San Domenico Maggiore** (open 7-11 a.m. only), erected by Charles II. in 1289 in the Gothic style, is one of the finest churches in Naples, notwithstanding the subsequent alterations it has undergone (the last in 1850-53). The church is 83 yds. long, 36 yds.



wide, and 84 ft. high. It contains twenty-seven chapels and twelve altars, and presents an imposing appearance with its handsome columns and rich gilding, but the cassetted ceiling, added in the 17th cent., does not harmonise well with the rest of the edifice. The most distinguished families of Naples have for several centuries possessed chapels here, with numerous monuments, which are as important examples of early Renaissance sculpture as those in Santa Chiara are of Gothic art.

The 1st Chapel to the right (wall of the entrance), that of the *Saluzzo*, formerly of the *Carafa* family, contains an altar-piece (Madonna with SS. Martin and Dominic and several of the Carafas) by *Andrea da Salerno*, freely repainted; also the rococo monument of General Filippo Saluzzo (d. 1852), and the chaste and simple monument of Galeotto Carafa (d. 1513) with medallion. — 2nd Chap.: Altar-piece by *Agnolo Franco*; monument of Bishop Bartolomeo Brancaccio (d. 1341).

The \*CAPPELLA DEL CROCEFISSO (the 7th) contains handsome monuments of the 15th century. The altar is covered with Florentine mosaic designed by *Cosimo Fansaga*. On the lower part of the altar is a relief of the Miracle of the Crucifix by *Tommaso de' Stefani*, which, according to tradition, thus addressed Thomas Aquinas: 'Bene scripsisti de me, Thoma: quam ergo mercedem recipies?' To which the saint replied: 'Non aliam nisi te.' Pictures on each side of the altar: on the right, Bearing of the Cross, on the left, Descent from the Cross by an imitator of the Flemish style. To the left of the altar, the Monument of Francesco Carafa (d. 1470), by *Agnello del Fiore*; on the opposite side, another by the same master, completed by *Giovanni da Nola*. The small side-chapel contains the tomb of Ettore Carafa, Conte di Ruvo (d. 1511), with martial emblems and arabesques. The next chapel on the left contains the Madonna della Rosa, ascribed to *Maestro Simone*. On the opposite side is the beautiful \*Monument of Mariano d'Alagni, Count Bucchianico, and his wife Catarinella Ursino, by *Agnello del Fiore* (erected in 1477). Adjacent to it is the monument of Niccolò di Sangro, Principe di Fondi, by *Domenico d'Auria*. — At the entrance to the sacristy, monuments of various members of the family of Thomas Aquinas.

The SACRISTY has a ceiling-painting by *Solimena*, and at the altar an Annunciation, attributed to *Andrea da Salerno*. Around the walls, above, are forty-five large wooden sarcophagi with velvet covers, ten of which contain the remains of princes of the house of Aragon. Among these are Ferdinand I. (d. 1494); Ferdinand II. (d. 1496); his aunt, Queen Johanna, daughter of Ferdinand I. (d. 1518); Isabella (d. 1524), daughter of Alphonso II. and wife of the Duke of Milan, etc. The third coffin to the right is that of Fernando Francesco d'Avalos, Marchese di Pescara, the hero of Ravenna and Pavia, who died of his wounds at Milan in 1525. The inscription is by *Ariosto*. Above the tomb are suspended his portrait, a banner, and a sword. His wife was the celebrated Vittoria Colonna, who after his death sang his praises in the island of Ischia (p. 106) and is also buried here.

In the S. TRANSEPT is the Monument of Galeazzo Pandone (d. 1514), by *Giovanni da Nola*.

From the S. transept a door leads into a portion of the older church, which also contains some interesting monuments, particularly that of the Rota family, by *Giovanni da Nola*. Here also is the side-entrance mentioned at p. 45.

The HIGH ALTAR, adorned with Florentine mosaic, is by *Fansaga*, 1652.

In the N. TRANSEPT, above the chapel of the Pignatelli, are the monuments of Giovanni di Durazzo (d. 1323) and Filippo di Taranto (d. 1336), sons of Charles II., with a long inscription in leonine verse.

N. AISLE. The 8th Chapel (Santa Maria della Neve) contains above the altar a beautiful \*Alto-relief with a statue of the Virgin, attended by St. Matthew and St. John, the best work of *Giovanni da Nola*, executed in 1536. Here, to the right, is also the monument of the poet Giambattista Marini

of Naples (d. 1625), well known for his bombastic style, with a bust by *Bartolomeo Viscontini*. — 7th Chapel, of the Ruffo Bagnara family: Martyrdom of St. Catharine, by *Leonardo da Pistoja*; two tombs of the Tomacelli family (1473 and 1529). — 6th Chapel: tombs of the Carafa. — 5th Chapel: of the Andrea. — 4th Chapel: tombs of the Rota family, with a \*Statue of John the Baptist by *Giovanni da Nola*, as a monument to the poet Bernardino Rota (d. 1575), with figures of the Arno and the Tiber by *Domenico d'Auria* (1600). — 3rd Chapel: Martyrdom of St. John by *Scipione Gaetano*, to the left: tomb of Antonio Carafa, surnamed Malizia (d. 1438). — 2nd Chapel, in the bad taste of the 17th cent.: the miracle-working Madonna di Sant' Andrea. — 1st Chapel, to the left, by the entrance (Santo Stefano): Christ crowning Joseph, by *Luca Giordano*; on the lateral walls an Adoration of the Magi, by a Flemish master; Holy Family, ascribed to *Andrea da Salerno*.

In the adjacent monastery the celebrated *Thomas Aquinas* lived in 1272 as professor of philosophy at the university which was then founded, and his lectures were attended by men of the highest rank, and even the king himself. His cell, now a chapel, and his lecture-room still exist. *Giordano Bruno* studied here at a later date. The monastery is now occupied by various public offices. The *Accademia Pontaniana*, founded in 1471 by the learned *Giovanni Pontano*, met here until it was transferred to the Palazzo Tarsia, at the foot of Sant' Elmo.

Descending the Vico Mezzocannone, which leads to the S. from San Domenico, and then following the Vicolette Mezzocannone, the third cross-street to the right, we reach the Piazza di San Giovanni Maggiore, in which rises the church of *San Giovanni Maggiore* (Pl. F, 5), recently entirely rebuilt in consequence of a collapse. The adjacent chapel of *San Giovanni de' Pappacoda* possesses a handsome Gothic portal by *Baboccio* (1415). — The small church of *Santa Maria della Pietà de' Sangri*, commonly called *La Cappella Sansevero* (Pl. F, 4), the burial-chapel of the Palazzo Sansevero (now pulled down), belonging to the Sangri di Sansevero family, is shown by the sacristan. The marble works in this chapel — Dead Christ enveloped in a winding-sheet, Cecilia Gaetani, wife of Antonio 'di Sangro, as Puditicia, and the 'Man in the Net', by Giuseppe Sammartino, Ant. Corradini, and Fran. Queirolo, — exhibit all the bad taste of 18th cent. art, its tricky effects with transparent garments, its artificiality, etc., combined at the same time with a high degree of technical finish.

We now return to the Largo San Domenico (p. 45), and proceed to the N.E. by the Strada Nilo and by the Strada San Biagio de' Librai (p. 49) farther on. Immediately to the right is *Sant' Angelo a Nilo* (Pl. F, 4), erected in 1385; to the right of the high-altar is the \*Monument of the founder Cardinal Brancacci (d. 1427), by *Donatello* and *Michelozzo*, who have here blended the Gothic monumental character with the new style of the Renaissance.

The STRADA DELL' UNIVERSITÀ (the second street from the Largo San Domenico to the right) descends hence to the right to the not far distant —

**University** (Pl. F, 4; *Regia Università degli Studi*), founded in 1224 by the Emp. Frederick II., reconstituted and removed in 1780 to the Jesuits' College, which was built in 1606. It is one of

the most ancient in Europe, and possesses five faculties, about 100 professorial chairs, a library, and natural history collections of which the mineralogical is the most valuable. It is attended by upwards of 5000 students. The library, on the upper floor, to the right, is open from 9 to 3 daily (librarian, *E. Martini*). The Court contains a few busts (including a fine one of Giac. Leopardi; p. 93) and the statues of Petrus de Vineia, chancellor of Frederick II., Thomas Aquinas, G. B. Vico, and Giordano Bruno, erected in 1863. An extensive new University Building in the new quarter near the Reclusorio (p. 42) is planned.

Leaving the university and proceeding in a straight direction, we reach the richly decorated church of **Santi Severino e Sossio** (Pl. G, 4), in the Piazza San Marcellino, built by *Mormandi* in 1490.

The roof is adorned with frescoes by *Corenzio*, who is interred here, by the entrance to the sacristy. The choir-stalls, dating from the end of the 15th cent., are beautifully carved. Adjoining the choir to the right is the chapel of the Sanseverini, containing three monuments of three brothers, who were poisoned by their uncle in 1516, works of *Giovanni da Nola*. In a chapel near the choir, to the right, is the tomb of the historian Carlo Troya (d. 1858). In the N. transept are the monuments of Admiral Vincenzo Carafa (d. 1611) and the Duca Francesco de Mornilis (d. 1649). The 2nd chapel in the N. aisle contains an altar-piece by *Andrea da Salerno*, in six sections, representing the Madonna with St. Justina and John the Baptist. By the entrance to the sacristy, in the second room, the "Tomb of a child, Andrea Bonifacio Cicara, ascribed to *Giov. da Nola*; opposite to it is that of Giambattista Cicara, by the same master, both with inscriptions by Sannazaro.

The monastery connected with this church has since 1818 been the depository of the *Archives* of the kingdom, which are among the most valuable in the world. Frescoes and paintings by *Corenzio* adorn the interior. The 40,000 parchment MSS. (the oldest of which are in Greek) date from 703 onwards, and include the Norman, Hohenstaufen, Angevin, Aragonese, and Spanish periods. The documents of the Angevin period, 380,000 in number, form no fewer than 378 volumes. (Permission to inspect them must be obtained from the director of the Archives, the historian *Comm. Bart. Capasso*.) — The entrance to the cloisters is by a gateway to the right in the street ascending to the left of the church. The custodian's office is immediately to the left. The walls of the cloisters are adorned with twenty **FRESCOS**, unfortunately much damaged and of late badly restored, representing scenes from the life of St. Benedict. They are generally ascribed to *Lo Zingaro* and his supposed pupils, the *Donzelli* and *Simone Papa*, but Messrs. Crowe and Cavalcaselle assign them to a painter of Umbro-Florentine origin. The best of the series is that in grisaille representing the youthful saint on his way to Rome with his father and nurse. The others were probably executed by assistants. (Best light in the forenoon.) In the open space in the centre is a fine plane-tree which is said to have been planted by St. Benedict, and on which a fig-tree is grafted.

Returning to the principal street (p. 47), the continuation of which is called the *STRADA SAN BIAGIO DE' LIBRAI* (Pl. F, G, 4), we pass the *Monte di Pietà*, or public loan-establishment, on the right, and several churches and palaces of little importance. After about  $\frac{1}{4}$  M. our street is crossed by the broad *Via del Duomo* (p. 53), the left branch of which runs to the N. to the *Strada de' Tribunali*, which leads straight to the *Castel Capuano* mentioned below.

We continue to follow the *Strada San Biagio*, which after 5 min. divides: to the right the *Strada Sant' Egiziaca* a *Forcella* leads to the *Porta Nolana* (p. 40); to the left is the *Strada dell' Annunziata* with the **Church of the Annunziata** (Pl. H, 4), erected in 1757-82 by *L. Vanvitelli* on the site of an earlier church dating from Robert the Wise. It contains frescoes by *Corensio* and the unpretending tomb of the notorious *Queen Johanna II.* (d. 1435); in the sacristy, which has a flagged pavement, are some elaborate wood-carvings by *Giovanni da Nola* (1540).—Adjoining is the large *Casa dei Trovatelli*, or Foundlings' Home, shown by special permission only. To the left of the entrance is the niche (now built up) in which formerly worked the 'ruota' or wheel on which the foundlings were placed. The income of the home, which is admirably managed, is about 400,000 francs. It is the popular custom to visit this home on April 24th and 25th. — The *Strada dell' Annunziata* ends a little farther on in the *Strada Maddalena*, which leads to the left to the piazza immediately within the *Porta Capuana*. On our right here is the gate (see below); opposite us is the church of *Santa Caterina a Formello*, with a dome constructed in 1523; and on our left is the —

**Castel Capuano** (Pl. G, 3), usually called *La Vicaria*, founded by William I. and completed by Frederick II. in 1231 from a design by *Fuccio*, once the residence of the Hohenstaufen kings, and occasionally that of the Anjous. In 1540 Don Pedro de Toledo transferred the different courts of justice to this palace, where they remain to this day. A visit to some of these courts (best in the forenoon) affords the traveller a good opportunity of becoming acquainted with the Neapolitan national character. A prison of evil repute was formerly situated below the criminal court. The chief entrance is on the other side, opposite the *Strada de' Tribunali* (p. 51).

The **\*Porta Capuana** (Pl. H, 3), built by Ferdinand I. of Aragon about 1484, was designed by the Florentine *Giuliano da Maiano*, and is one of the finest Renaissance gateways in existence. On the entry of Charles V. in 1535 it was restored and decorated with sculptures on the outside by *Giovanni da Nola*. Like most of the other gateways at Naples, it is flanked by two handsome round towers.

Past the outside of this gate runs the *Corso Garibaldi* (Pl. H, 3, 4), which extends from the sea to the *Strada Foria* (see p. 41). Near the gate is the station of the branch-line to *Nola-Baiano* (Pl. H, 3; p. 201), close beside which is the station for the *Aversa and Calvano line* (see p. 23).

Outside the Porta Capuana stretch the verdant and fertile *Paduli* (i.e. paludi or marshes), a district about 20 sq. M. in area, the kitchen-garden of Naples, in which crops succeed each other in continuous rotation all the year round. About  $1\frac{1}{4}$  M. beyond the gate the tramway (No. 3, p. 23) ends, opposite the extensive *Slaughter House*, at the —

\**Campo Santo Nuovo*, laid out in 1888, adjoining the hill called *Poggio Reale*. From the lower entrance the principal avenue leads to a rectangular space, containing the tombs of the chief Neapolitan families. Farther up is the *Church*, in which a solemn service is held on All Souls' Day (Nov. 2nd; 'Giorno dei Morti'). Through the open doorway beside the church we enter the colonnaded *Atrium* of the cemetery, in the centre of which is a colossal *Statue of Religion*, by Angelini. The cemetery contains numerous chapels erected by guilds and societies, many of them in the shape of temples. These consist of two apartments, in the lower of which the bodies are buried for about 18 months, until they are completely parched (not decayed) through the action of the tufa soil. They are then removed to the upper apartment and placed in niches covered with marble slabs.

Leaving the cemetery by the principal gate we reach the road from the Reclusorio (p. 42). In this road, a few yards farther on, to the left, is the *Cimitero della Pietà*, or burial-ground of the poor, opened in 1888. This cemetery, which is laid out in terraces, resembles a huge amphitheatre. In the centre stands a *Pietà* in marble, and at the top of the hill is a chapel.

The well-kept Protestant Cemetery (*Cimitero Protestante*; Pl. H, 2) lies on the road to the Campo Santo Vecchio, about  $\frac{1}{4}$  M. from the Porta Capuana. (Visitors ring at the gate,  $\frac{1}{2}$  fr.) A very large proportion of the names observed here are English, German, and American (among others that of Mrs. Somerville, the mathematician, d. 1872).

Starting from the piazza within the Porta Capuana, and passing in front of the church of Santa Caterina (p. 49), we now follow the STRADA CARBONARA (Pl. G, 3), which leads in 8 min. to the Strada Foria (p. 41). On the right, at the point where the street narrows, a broad flight of 45 steps ascends to the church of —

**San Giovanni a Carbonara** (Pl. G, 3), erected in 1344, and enlarged by King Ladislaus. Entrance by a side-door.

The \**Monument of King Ladislaus* (d. 1414), by *Andreas de Florentia*, erected by Johanna II., the king's sister, stands at the back of the high-altar (restored in 1746), and is of very imposing general effect, as well as carefully executed in the details. Above is the equestrian statue of Ladislaus; in a recess below, a sarcophagus with the king in a recumbent posture, receiving the benediction of a bishop (in reference to the removal of the excommunication under which the king lay at his death); underneath, Ladislaus and Johanna; and the whole is supported by statues which represent the virtues of the deceased.

The CAPPELLA DEL SOLE, behind this monument, contains the \**Tomb of the Grand'Seneschal Sergianni Caracciolo*, the favourite of Johanna II., murdered in 1432, also by *Andreas de Florentia*. It was erected by his son Trojano, and reveals traces of the dawn of the Renaissance. Inscription by *Lorenzo Valla*. The frescoes, scenes from the life of Mary, are by *Leonardo di Bisuccio* of Milan (about 1450), one of the last pupils of Giotto. — The CHAPEL OF THE CARACCILO Rosso, to the left of the high-altar, a circular temple erected and ornamented in 1516-57 from the designs of *Girolamo Santacroce*, contains statues by *Giov. da Nola*, *Girol. Santacroce*, and *Pietro della Plata* (altar-reliefs), and the monuments of Galeazzo to the left, and Niccolantonio Caracciolo opposite, by *Scilla* and *Dom. d'Auria* respectively. — The SACRISTY, opposite the high-altar, contains fifteen scenes from the history of Christ by *Vasari*, 1546 (much injured). — To the right of the entrance to the sacristy from the church is a *Madonna delle Grazie*, a handsome statue executed in 1571. — On the same side, farther on, is a large

altar in the form of a chapel, called the "CHAPEL OF ST. JOHN THE EVANGELIST, with good Renaissance sculptures of the 15th cent., renewed in 1619 by *Al. Mirabollo*. — Beside the entrance is a fragment of a 14th cent. fresco, representing John the Baptist and the Angel of the Annunciation.

The CONGREGAZIONE DI SANTA MONICA (open on Sunday mornings only), with a separate entrance at the top of the flight of steps leading to the church, contains the monument of Prince Ferdinando di Sanseverino by *Andreas de Florentia*.

Near San Giovanni a Carbonara was once the arena for gladiator-combats, of which, in the time of Johanna I. and King Andreas, Petrarch was a horror-stricken spectator.

We now return to the Castel Capuano (p. 49).

From the Piazza de' Tribunali, opposite the principal entrance to the Castel Capuano, the busy STRADA DE' TRIBUNALI (Pl. F, G, 3, 4) leads in a nearly W. direction towards the Toledo. Following this street, we pass (on the left) the Gothic entrance of the *Ospedale della Pace*, and soon reach the small piazza of *San Gennaro* on the right, the column in which was erected after the appalling eruption of Vesuvius in 1631 (p. 115) to commemorate the succour rendered by St. Januarius. On the summit is the bronze figure of the saint by Finelli.

We next ascend the stairs to the cathedral (principal entrance in the Via del Duomo, see p. 53).

The Cathedral (Pl. G, 3), which is dedicated to *St. Januarius* (San Gennaro), was begun in 1272 by Charles I. of Anjou on the site of a temple of Neptune, continued by Charles II. after 1294, and completed by Robert, grandson of the founder, in 1314. It is in the French-Gothic style, with lofty towers and pointed arches. The freely modernized principal façade of 1299, the portal of which dates from 1407, is at present undergoing restoration, and is being provided with towers. In 1456 the church was nearly destroyed by an earthquake, but it was afterwards rebuilt by Alphonso I. During the 17th and 18th centuries it underwent frequent alterations and restorations, but it still retains many of its original characteristics. The edifice is a basilica, the aisles of which have a Gothic vaulting.

\*Interior. The ceiling-paintings of the NAVE are by *Santafede* (the square ones) and *Vincenzo da Forti* (oval); the frescoes on the upper part of the lateral walls are by *Luca Giordano* and his pupils. St. Cyril and St. Chrysostom are by *Solimena*. Over the principal entrance are the tombs of (l.) Charles I. of Anjou and (r.) Charles Martel, King of Hungary, eldest son of Charles II. and his wife Clementia, a daughter of Rudolph of Hapsburg, restored by the viceroy Olivarez in 1599. Above the side-doors are paintings by *Vasari* (1546), representing David playing the harp, and the patron-saints of Naples; the heads are portraits of Pope Paul III. and other members of the Farnese family.

The 3rd chapel in the S. AISLE is the \*Chapel of St. Januarius (adm. 8-12), commonly known as the *Cappella del Tesoro*, adorned with magnificent large brazen doors. On the right and left are two lofty columns of greenish marble, and above is the inscription: "Divo Januario, e fame, bello, peste, ac Vesuvi igne mira ope sanguinis erepta Neapolis, civi patrono vindici." The chapel, though its erection was vowed during the plague in 1527, was not built until 1608-37, from *Fr. Grimaldi's* designs and at a cost of a million ducats (about 225,000*l.*). The interior

of the chapel, which is in the form of a Greek cross, is richly decorated with gold and marble, and contains eight altars, forty-two columns of broccatello, magnificent doors, five oil-paintings on copper by *Domenichino*, and several frescoes from the life of St. Januarius. The first four representations, however, alone (tomb of the saint; his martyrdom; resuscitation of a youth; sick persons healed by oil from a lamp which had hung before the tomb of the saint) are entirely by *Domenichino*, who along with *Guido Reni* and *Lanfranco*, intimidated by the threats of their jealous Neapolitan rivals, *Spagnoletto* and *Corenzio*, abandoned the task of painting the dome. — The Sacristy of the Tesoro contains pictures by *Stanzioni* and *Luca Giordano*; a costly collection of ecclesiastical vestments and sacred vessels; the silver bust of St. Januarius, executed for Charles II. in 1306; forty-five other busts in silver of the patron-saints of the city, and other valuable relics. — In the tabernacle of the high-altar, which is adorned with a carefully covered relief in silver representing the arrival of the saint's remains, are preserved two vessels containing the *Blood of St. Januarius*, Bishop of Benevento, who suffered martyrdom under Diocletian in 306 (comp. p. 96). The liquefaction of the blood, which, according to the legend, took place for the first time when the body was brought to Naples by Bishop St. Severus in the time of Constantine, is the occasion of the greatest festival of Naples and takes place three times annually during several successive days (1st Saturday in May, in the evening, 19th Sept., and 16th Dec., between 9 and 10 a. m.). According as the liquefaction is rapid or slow it is considered a good or evil omen for the ensuing year. Travellers by applying to the Sagrestano may often secure a good place near the altar during the solemnity.

In the S. aisle, farther on, is the **CAPPELLA BRANCIA** (the 5th), which contains the handsome tomb of Cardinal Carbone (d. 1406) by *Ant. Baboccio*. — In the S. TRANSEPT is the chapel of the Caraccioli, with the monument of Cardinal Bernardino Caraccioli (d. 1268).

At the back of the transept, to the right, is the entrance to the **CAPPELLA MINUTOLI** (fee to custodian 30 c.; the printed description offered here for 1 fr. is useless), in the Gothic style, the upper part adorned with paintings by *Tommaso degli Stefani* in the 13th cent. (frequently retouched), the lower part by an unknown master; over the principal altar, monument of Card. Arrigo Minutoli (d. 1412), with a relief of the Virgin and Apostles; other tombs of the 14th and 15th cent.; triptych of the Trinity on the altar to the left, a good early Siennese work; portraits of the Minutoli (1410-62) on the lower part of the walls. — The adjoining **CAPPELLA TOCCA** contains the tomb of St. Asprenas, one of the first bishops of Naples.

Beneath the high-altar (staircase to the right, with brazen doors; fee 30 c.) is the richly decorated CONFESSIO, or crypt, with ancient columns and beautiful marble covering, containing the tomb of St. Januarius. The tasteful ornamentation, by *Tomaso Malvito* of Como (1504), should be remarked. Facing the shrine, to the left, is the kneeling figure of Cardinal Oliviero Carafa, who erected the chapel in 1492-1506, probably also by *Malvito*. — Fresco on the ceiling of the choir by *Domenichino*, the Adoration of the Angels.

The Gothic chapel of the Capece Galeota, to the left of the high-altar, contains a painting of Christ between St. Januarius and St. Athanasius, 15th century.

In the N. TRANSEPT, by the door of the sacristy, are the tombs of (r.): Innocent IV. (d. 1254 at Naples), erected by the Archbishop Umberto di Montorio in 1318, restored in the 16th cent.; Andreas, King of Hungary, who was murdered by his queen Johanna I. at Aversa, as the inscription records: 'Andreas Caroli Uberti Pannoniae regis f. Neapolitanorum regi Joannae uxoris dolo et laqueo necato Ursi Minutuli pietate hic recondito'; (l.): Pope Innocent XII. (Pignatelli of Naples; d. 1696).

In the N. AISLE, next the transept, is the Cappella de' Seripandi, adorned with an Assumption of the Virgin, by *Pietro Perugino* (?; 1480). — We next reach the entrance to Santa Restituta (see below). — In the 2nd chapel: Entombment, a relief by *Giovanni da Nola*; above it, Unbelief of Thomas, a painting by *Marco da Siena*. — In the vicinity (in the nave)

is the Font, an ancient basin of green basalt, with Bacchanalian thyrsi and masks.

Adjoining the cathedral on the left, and entered from it by a door in the left aisle (when closed, fee  $\frac{1}{2}$  fr.), is the church of *Santa Restituta*, a basilica with pointed arches, occupying the site of a temple of Apollo, to which it is probably indebted for the ancient Corinthian columns in the nave. This was the cathedral of Naples prior to the erection of the larger church. The foundation, erroneously attributed to Constantine the Great, dates from the 7th century. When the cathedral was built this church was shortened, and in the 17th cent. it was restored. In the Chapel *Santa Maria del Principio*, at the end of the left aisle, is a \*Mosaic of the Virgin with St. Januarius and *Santa Restituta*, restored in 1322, and considered the earliest in Naples; whence the name 'del Principio'. On the lateral walls two remarkable bas-reliefs from an altar-screen, supposed to date from the 8th cent., each in fifteen compartments; to the left, the history of Joseph; to the right above, St. Januarius, then Samson; beneath, St. George. — At the back of the high-altar, the \**Virgin with St. Michael and Santa Restituta*, by *Silvestro Buono* (?), a good work of a mixed Umbrian and Neapolitan style (forged inscription; painted after 1500). On the entrance-wall is the monument of *Al. S. Mazzocchi*, the epigraphist. — The chapel *San Giovanni in Fonte* (closed; entered from the *Cappella Piscicelli*, which contains a 15th cent. tabernaculum) to the right, formerly the baptistery of the church, dates from the 6th cent., though an inscription to the right of the door describes it as having been built by Constantine in 843. The small dome is adorned with old, but frequently restored mosaics (7th cent.) of Christ, the Virgin, etc.

The principal façade of the cathedral (portal, see p. 51), which is approached by a flight of steps, looks towards the new and broad *VIA DEL DUOMO* (Pl. F, G, 3, 4), a street diverging from the *Strada Foria* (p. 41) and running nearly parallel with the *Toledo*. Many of the densely packed houses of the old town were demolished to make way for this street, which extends down to the sea. — Adjoining the cathedral, on the right (N.), is the extensive *Archiepiscopal Palace* (Pl. G, 3; 13th cent.), entirely restored by Cardinal *Filomarino* in 1647. The principal façade looks to the *Piazza Donna Regina*.

Opposite is the church of *Santa Maria Donna Regina*, founded along with the adjoining convent by *Maria of Hungary* (d. 1325), consort of *Charles II.* of Naples, and restored in 1620. The tomb of the foundress, by *Tino di Camaino* and *Gallardo Primario*, is behind the high-altar. The 'old church', at the back of the present edifice, contains frescoes of the 14th century.

In the *Strada Anticaglia* (Pl. F, G, 3) are two arches of an ancient *Theatre*, once apparently of considerable extent, in which the Emperor *Nero* appeared as an actor.

On the right in the *Via del Duomo* is the *Palazzo Cuomo* (Pl. G, 4), an imposing early-Renaissance building of the end of the 15th cent., erected for *Ang. Cuomo*, probably by Florentine artists. The original site being in the line of the *Strada del Duomo*, the palace was taken down, the stones being marked, and was carefully re-erected here in 1882-86, and opened as the *Museo Civico Filangieri*, presented to the town by *Prince Gaetano Filangieri* (d. 1892). Adm., see p. 29; closed in summer. The detailed catalogue also contains a historical sketch of the palace and museum.



The large vestibule on the GROUND FLOOR, adorned with mosaics by Salviati in the style of the 14th cent., contains antiques and weapons, including an Aragonese breech-loading field-piece of the 15th century. — A winding staircase ascends to the FIRST FLOOR, which forms a tasteful exhibition-hall, with a gallery lighted from above. Here are artistic weapons of the 16-18th cent., two Italian chests of the 16th cent., gems, enamels (in Case xxv, Nos. 1023, 1025 are by *Pénicaud* of Limoges), and about 60 paintings. Among the last are: 1489. *Bern. Luini*, Madonna with the donor, a lady of the Bentivoglio family; *Pordenone*, Descent from the Cross; 1439. *Jan Steen*, Tavern; *Boucher*, Venus; 1483. *Giulio Campi*, Madonna; *Spagnoletto*, 1440. St. Mary of Egypt, 1455. Head of John the Baptist; *Sandro Botticelli* (not *Dom. Ghirlandajo*), Portrait; 1469. *J. van Eyck* (?), Madonna; 1446. *Van Dyck*, Crucifixion; and other Netherlandish works. — Also, fine Italian majolicas, porcelain from Capodimonte, etc.; silver vessels.

We now return to the STRADA DE' TRIBUNALI. After a few paces, we observe the small *Piazza Gerolomini* on the right, with the church of *San Filippo Neri* (Pl. G, 3), or *de' Gerolomini*, erected in 1592-1619, in a rich baroque style (now much neglected).

Over the principal entrance: Christ and the money-changers, a large fresco by *Luca Giordano*; high-altar-piece by *Giovanni Bernardino Siciliano*; lateral paintings by *Corenzio*. The sumptuous chapel of *San Filippo Neri*, to the left of the high-altar, contains a ceiling-fresco by *Solimena*; and that of St. Francis of Assisi (4th chap. to the left) a painting by *Guido Reni*. Near the latter, at the base of a pillar in the nave, is the tombstone of the learned *Giambattista Vico*, b. at Naples 1670, d. 1744. The sacristy (entrance to the left) contains (in a back-room) paintings by *Andrea da Salerno*, *Corrado*, *Domenichino*, *Salimbeni*, *Guido Reni*, and others.

To the right, farther on, is situated *San Paolo Maggiore* (Pl. F, 4), approached by a lofty flight of steps, and built in 1590 by the Theatine *Grimaldi* on the site of an ancient temple of Castor and Pollux. The beautiful portico of the temple remained *in situ* till it was destroyed by an earthquake in 1688, and two Corinthian columns with part of the architrave are still to be seen. The church contains numerous decorations in marble, and paintings by *Corenzio*, *Stanzioni*, *Marco da Siena*, and *Solimena*. The cloisters (entrance in the Strada San Paolo 14) are borne by twenty-two ancient granite columns. During the Roman period this was the central point of the city.

In the small piazza in front of San Paolo, on the other side of the Strada de' Tribunali, to the left, stands the church of *San Lorenzo* (Pl. G, 4), begun in the Gothic style by Charles I. of Anjou in 1266, to commemorate his victory over King Manfred at Benevento (p. 199), and completed by Robert I. in 1324. The site is that of the ancient *Basilica Augustalis*. The portal and the choir only are of the Gothic period, the nave having been almost entirely rebuilt in the 16th century. The choir, with its ambulatory and garland of chapels in the northern style, was probably designed by a French architect. The belfry beside the church dates from 1487.

\*INTERIOR. The large picture over the chief entrance, Jesus and St. Francis, is by *Vincenzo Corso*. — The Coronation of King Robert by St. Louis of Toulouse, with a predella (signed), in the 7th chapel to the right is by *Simone di Martino* of Siena. — St. Antony of Padua, in the chapel of that saint in the N. transept, on a gold ground, and St. Francis as the

founder of his Order (ascribed to Zingaro), in the chapel of St. Francis in the S. transept, both show traces of Flemish influence. The three statues of St. Francis, St. Lawrence, and St. Antony, and the \*Reliefs on the high-altar are by *Giovanni da Nola* (1478). — In the ambulatory behind the high-altar, entering to the right, are the monuments of: (1) Catherine of Austria, first wife of Charles, Duke of Calabria (d. 1323), with a pyramidal canopy and adorned with mosaics; (2) Johanna di Durazzo, daughter of Charles of Durazzo, and her husband Robert of Artois, both of whom died of poison on the same day, 20th July, 1387; below are three Virtues, above them two angels drawing aside the curtain. Then, in a closed space: (3) Mary, the young daughter of Charles of Durazzo, killed at Aversa in 1347. By the entrance of the church, on the right (in the pavement), is the tombstone of the naturalist Giambattista della Porta (1550-1616). In the passage to the Strada dei Tribunali is the epitaph of Jacopo Rocco, by *Francesco da Milano*.

The monastery connected with the church, now used as barracks, was once the seat of the municipal authorities, a fact recalled by the coloured arms of the different Sedili, or quarters of the town, which are still above the entrance from the street. In the CLOISTERS, to the right of the entrance, is the tombstone of Lodovico Aldemoresco, by *Baboccio* (1414); this mutilated monument is specially interesting as the earliest one of the kind showing the family of the deceased in attitudes of devotion. — In 1343 Petrarch resided in this monastery; and Boccaccio, when in the church of San Lorenzo, beheld the beautiful princess whose praises he has sung under the name of Fiammetta.

In the direction of the Toledo, to the left, is situated *San Pietro a Maiella* (Pl. F, 4), in the Gothic style, erected by *Giovanni Pipino di Barletta*, the favourite of Charles II. (d. 1316; his tomb is in the left transept), but afterwards altered. In the adjacent monastery is established the CONSERVATORIUM OF MUSIC (*Reale Collegio di Musica*), founded in 1537, which has sent forth a number of celebrated composers (*e.g.* Bellini), and was long presided over by Mercadante. A number of valuable MSS. of Paesiello, Jomelli, Pergolese, and other eminent masters are preserved here. The adjoining Piazza di Santa Maria di Costantinopoli is embellished with a *Statue of Bellini*. — Through the Porta Alba we reach the Piazza Dante on the Toledo (see p. 41).

#### IV. The Museum.

In the upper part of the town, in the prolongation of the Toledo, at the point where a street leading to the Piazza Cavour diverges to the right (comp. p. 41;  $1\frac{1}{4}$  M. from the Piazza del Plebiscito; omnibus and tramway thence, see pp. 23, 24, steam-tramway from the Corso Vittorio Emanuele, see p. 23), rises the —

**\*\*Museo Nazionale** (Pl. E, F, 3). It was erected in 1586 by the viceroy Duke of Ossuna as a cavalry-barrack, and in 1615 ceded by Count Lemos to the university, which was established there until 1780, when it was transferred to the Gesù Vecchio. Since 1790 it has been fitted up for the reception of the royal collection of antiquities and pictures, to which in 1816 Ferdinand I. gave the name of *Museo Reale Borbonico*. Here are united the collections belonging to the crown, the Farnese collection from Rome and Parma, those of the palaces of Portici and Capodimonte, and the excavated treas-

ures of Herculaneum, Pompeii, Stabiae, and Cumæ. These united collections now form one of the finest in the world; the Pompeian antiquities and objects of art in particular, as well as the bronzes from Herculaneum, are unrivalled.†

The present director is *Giulio de Petra*, to whose predecessor *Giuseppe Fiorelli* (p. 122) is due the general arrangement of the museum as it now stands. Alterations are, however, still occasionally made, so that it is impossible to give here an absolutely accurate enumeration of the contents. No *Catalogue* has yet been published except for the coins, the weapons, and the inscriptions; but we may mention the *Complete Handbook to the Naples Museum*, which has been published by Dom. Monaco, the conservator of the museum, and E. Neville Rolfe (price 3 fr.).

The ENTRANCE is in the street leading from the Toledo to the Piazza Cavour, opposite the Galleria Principe di Napoli (p. 41). Admission, see p. 29. Sticks and umbrellas must be given up at the *Garderobe*, to the left in the gateway. Tickets are obtained on the right. The officials, some of whom speak French, readily give information.

Permission to copy or study, which is always accorded to artists and archæologists (comp. p. xxi) is obtained at the *Segreteria* (entered by the second door, on the third floor; public entrance to the library on the second floor, p. 74), where a similar permission may be procured for Pompeii and Pæstum.

The following is a sketch of the general arrangements: —

#### A. GROUND FLOOR (comp. Plan, p. 70).

Right Side: *Ancient Frescoes* (p. 57); beyond them, *Inscriptions* and several large sculptures (p. 60); then the *Canova Room* (p. 61); *Egyptian Antiquities* (p. 61).

Left Side: *Ancient Marble Statues* (p. 61); beyond them, the *Large Bronzes* (p. 67).

#### B. ENTRESOL.

Right Side: *Ancient Frescoes* (p. 69); *Ancient Terracottas* (p. 70).

Left Side: *Cumæan Antiquities* (p. 71); *Renaissance Objects* (p. 71); *Engravings* (p. 71).

#### C. UPPER FLOOR (comp. Plan, p. 71).

Right Side: *Papyri* (p. 71); *Articles of Food from Pompeii* (p. 72); *Pictures* (p. 72; 1st section).

Immediately opposite: *Library* (p. 74).

Left Side: *Ancient Glass* (p. 74); *Coins* (p. 75); *Pictures* (p. 75; Neapolitan and foreign); *Museum Santangelo* (p. 77) and *Vases* (p. 77); *Small Bronzes* (p. 78); *Gold and Silver Ornaments and Gems* (p. 79).

The following description begins with the right or E. side of each floor.

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† The following letters indicate the origin of the different objects: *B.* Borgia collection, *C.* Capua, *C. A.* Amphitheatre of Capua, *Cu.* Cumæ, *F.* Farnese collection, *H.* Herculaneum, *L.* Lucera, *M.* Minturnæ, *N.* Naples, *P.* Pompeii, *Pz.* Pozzuoli, *S.* Stabiae.

## A. Ground Floor.

Leaving the entrance-gateway, we pass through a glass-door, where tickets are given up, into a large VESTIBULE with several ancient statues from the Farnese collection. At the end of the vestibule are the stairs ascending to the upper floors (pp. 71 et seq.). — The following are the most interesting statues in the vestibule: On the right, by the entrance, Alexander Severus; left, a Melpomene from the theatre of Pompey at Rome, erroneously restored as Urania. By the staircase, right, Flora; left, Genius of the city of Rome. At each of the two doors leading to the court are four figures with the toga; by the staircase two river-gods.

The **\*\*Collection of Ancient Frescoes (*Affreschi Pompeiani*)** from Herculaneum, Pompeii, Stabiae, etc., which we first visit, occupies the right half of the groundfloor. These paintings are grouped in accordance with their subjects, and each group is furnished with a Roman numeral. Their state of preservation of course varies greatly (comp. *Introd.*, pp. xxxix-xliii).

I. Room (immediately to the right of the place where tickets are given up; 1st door), a long corridor: Architectural mural decorations. Those on the left side, the farther end, and the farther part of the right wall are nearly all from the Temple of Isis at Pompeii.

II. Room: Animals, fruit, still-life, attributes of gods, etc. — We now return through the 1st Room to the principal collection.

The following rooms contain the mythological and genre representations. Their enumeration is in the order denoted by the Roman numerals above, on the walls.

III. Room: xv. \*8834. Girl gathering flowers. 8842, 8844. Two heads of Medusa. xvi-xviii. Sea-gods. In the corner, 8870. Nereid on a sea-panther. By the window-wall, 8882. Rape of Hylas by the nymphs; 8889. Phryxus and Helle; 8898. Three Divisions of the Globe (figures). Three glazed tables exhibit a well-arranged collection of colours found at Pompeii. xx. 8905. Sacrifice to the Lares: in the centre the genius of the family sacrificing, while a servant brings the swine destined as the offering; on the right and left, two Lares; two serpents on the altar (comp. p. 123). — Beneath, Bacchanalian scenes. — xxi, xxii. Sacrifice to Isis and scenes in the Egyptian style, mainly from the Temple of Isis at Pompeii. — In the passage to the following room: xxiv. Ulysses carrying off the Palladium from Troy; under it, Scipio and the dying Sophonisba. — In the second passage: xxvi. \*8976. Medea brooding over the murder of her children; below, 8977. Medea with her children and their tutor. Opposite: xxvii. 8980. Meleager and Atalanta.

IV. Room: (I.) xxviii. \*8992. Hercules supported by Priapus and Omphale. xxviii, xxix. 8997, 8998. Perseus releasing Andromeda. xxx. (below), 9001. Hercules, Dejanira, and the Centaur Nessus. xxxi. \*9008. Hercules finding his infant son Telephus suck-

led by the hind; the dignified figure on the rock represents Arcadia in the guise of a local deity (from Herculaneum). 9009. Wounded Æneas; below, 9010. The Trojan horse, a night-piece. — In the passage to the room of the mosaics: xxxii. 9012. Infant Hercules strangling the snakes sent by Juno. xxxiii. \*Four important scenes from Herculaneum: 9019. Triumphant actor, with his mask exhibited as a votive offering; 9020. Achilles and Antilochus (or Patroclus); 9021. Concert; 9022. Attiring of a bride. Also genre-scenes from Pompeii (woman painting, etc.). — xxxiv. Admetus and Alcestis receiving the answer of the oracle. — In the passage: xxxv. Comedy scenes. xxxvi. 9042. Chastisement of Dirce (same subject as the Farnese Bull, p. 60); 9041. Phædra and Hippolytus; 9040. Cimon nourished from the breast of his daughter Pero. — xxxvii. \*9043. Theseus after the slaughter of the Minotaur. xxxviii. Scenes from the forum of Pompeii: in the centre, 9066. School (chastisement of a pupil); 9071. Baker's shop; 9089. Small caricature of Æneas, Anchises, and Ascanius, represented with dogs' heads; \*9097. Pensive maiden. \*9080 etc. Several admirable busts of youthful subjects, two of which (to the left; 9058), representing a Pompeian baker and his wife, recur more than once. — xxxix. \*9105. Abduction of Briseïs from the tent of Achilles; \*9109. Achilles being taught the lyre by Chiron; \*9107. Ulysses unrecognised by Penelope; 9110. Achilles recognised at Scyros. — xl. 9112. Sacrifice of Iphigenia, who raises her hands supplicating assistance from Artemis, visible among the clouds; \*9111. Orestes and Pylades in presence of Iphigenia at Tauris. — Adjacent to this room is the —

V. Room. \**Mosaics.* In the centre, on the floor: Fettered lion amid Cupids and Bacchanalian figures, from the House of the Centaur at Pompeii (p. 139). — On the entrance-wall, by the pillar: Theseus with the slain Minotaur, three copies. Farther on, towards the window: in the centre, 9986. Actor trained by a poet; above, 109,982. Skull, and other symbols, found on a table in a triclinium at Pompeii; on the left and right, comedy scenes (by *Dioscurides* of Samos, according to the inscription); 9980. Partridge; 9983. Ducks; 9982. Two cocks after the fight. — Under the window: Animals of Egypt (which served as a threshold in front of the mosaic of the Battle of Alexander). Above, two doves; lion and tiger; below the former, Abduction (injured). — Farther on, \*9991. Genius of Autumn riding on a lion; below, \*9994. Garland with masks; on the left, parrots; on the right, a wild cat with a partridge, fish, all excellent mosaics from the house of the Faun (p. 136); in the niches, four mosaic columns from Pompeii (p. 141). — Farther on, 10002. Watch-dog with the warning 'Cave Canem' (from the threshold of the 'House of the Tragic Poet', p. 137). — Right wall: a large niche, probably intended for a fountain; above it, Phryxus and Helle; on the left, the Graces, the marriage of Neptune and Amphitrite; on the right, quarrel of Achilles and Agamemnon.

We now retrace our steps, and follow the arrangement of the pictures, which is continued through the passages from the 3rd Room to the 6th, which adjoins it on the other side.

VI. Room: In the two passages, beginning next the window: xli-xliv. Rope-dancing Satyrs, \*Hovering Centaurs, \*Dancing Satyrs and Bacchantes, etc. — Farther on: xlv. \*Representations of Cupids: 9180. 'Cupids for sale!'. xlv. 9202. Marriage of Zephyrus and Chloris (Lat. Flora). xlvii. 9231, 9236. The Graces. xliix. Diana and Endymion (repeated several times); 9243. Diana (or Penelope?) with a bow, in a pensive attitude (pendant to the 'Girl gathering flowers' in Room III). — By the window to the left: xlix. Venus and Mars, several representations. Venus and Cupids. lii. Triumphant procession of Bacchus. \*Bacchus and Ariadne. — liii. \*Dancers (Bacchantes).

VII. Room: lviii-lix. More ancient paintings from the tombs of Ruvo, Gnatia, Pæstum, Capua: lviii. 9350. Mercury as conductor of the dead. Funeral dance. lix. Victorious Samnite warriors in full armour, welcomed home by women (from Pæstum; p. 169). 9359. Gorgon head with Messapian inscription. — lx. Narcissus in different attitudes. lxi-lxiii and lxv-lxvii. Landscapes from Pompeii, Herculaneum, and Stabiae. lxviii. \*9529, 9528. Vulcan showing Thetis the arms of Achilles. Above, 9519. Gods of the days of the week. lxx. 9561. Jupiter crowned by Victoria. lxxi. 9555, 9558. Io's arrival in Egypt (Egypt being represented by Isis); \*9559. Jupiter and Juno on Mount Ida; 9556. Io watched by Argus; 9557. Mercury giving the Syrix to Argus. lxxii. Five \*Paintings on Marble from Herculaneum: 9560. Battle of the Centaurs; 9561. Old man drinking and a girl leaning against an ass; 9562. Latona and Niobe, below are two girls playing with knuckle-bones (purporting to be by *Alexandros* of Athens); 9563. Scene from a tragedy; 9564. Chariot with a bearded charioteer and a warrior in the act of springing from the vehicle (so-called *Apobates*, scene from a race). Similar painting from Pompeii: 109, 370. Fragment of a representation of the fate of Niobe and her children.

To the above collection belongs a corridor (entered from the vestibule of the Galleria Lapidaria, or by the 3rd door in the great vestibule) containing \*Ornamental Paintings (*Affreschi Ornamentali*) from Pompeii and Herculaneum, being mural decorations, some of them with raised stucco designs and reliefs. They are executed with taste and precision and deserve careful inspection. In the semicircular space, lxxxii. Valuable collection of decorative masks. Pillar with paintings from the 'Fullonica' at Pompeii (p. 138), showing the different processes of the handicraft. The owl is the symbol of Minerva, the tutelary goddess of fullers. lxxxiv. \*Fragments of a wall from Herculaneum.

The two large central glass-doors of the vestibule on the right and left lead into Courts, filled with reliefs, statues, and architectural fragments, many of which deserve the notice of connoisseurs.

The two parallel long rooms in the E. wing, entered from the collection of ornamental paintings, contain the **Gallery of Inscriptions** (*Galleria Lapidaria*). The collection comprises upwards of 2000 Latin inscriptions, others in Oscan and other dialects, on stone and bronze tablets, and engraved (*graffiti*) and painted (*dipinti*) mural inscriptions from Pompeii. The collection is arranged in accordance with the geographical situation of the different localities of discovery, and consists chiefly of epitaphs, but also includes laudatory and other inscriptions. — To the right of the passage from the front to the back (principal) room: 5999. Neoptolemus with the body of Astyanax (comp. *Introd.*, p. xxxiv).

The back room contains the chief inscriptions. Among the bronze tables are, at the central pillars to the right, the celebrated *Tables of Heraclea* (p. 221; Nos. 2480, 2481), bearing on one side regulations as to temple-lands in the ancient Greek language, and on the other (inscribed at a later date) the Italian municipal laws promulgated by Cæsar in B.C. 46. Farther on, to the right: 113,398. Oscan inscription mentioned at p. 126 as found in the temple of Apollo at Pompeii. — At the window opposite the entrance and at the left end of the room, to the left of the Farnese Bull, are two marble tables, with oval hollows serving as the *Municipal Standards of Measurement* for grain and vegetables, the former from Minturnæ, the latter from the Forum at Pompeii (p. 126). Above these are more Latin inscriptions from Pompeii. — Numerous leaden water-pipes, with inscriptions.

At the ends of this room are placed the Farnese Hercules and the Farnese Bull, two celebrated works of antiquity, formerly in the possession of the Farnese family.

The so-called *\*Farnese Hercules* was found in 1540 in the Thermæ of Caracalla at Rome. The legs were at first wanting, but were restored by Della Porta; twenty years later the missing portions were discovered and were restored to the statue. The nose, the right heel, the left hand, and part of the left arm are new.

The hero holds in his right hand the golden apples of the Hesperides, the sign of his successful accomplishment of the eleventh of the labours imposed on him by King Eurystheus, and leans, faint and weary, on his club. The conception differs wholly from the triumphant victor of the early legend, and would alone stamp the work as one of a comparatively late period. This conclusion is strengthened by the mannerism apparent in the over-strained effort to express great muscular strength. According to the inscription, it is the work of the Athenian *Glycon*, and it was probably executed under the early emperors, on the model of a statue by *Lysippus*.

The celebrated group of the *\*\*Farnese Bull*, a work of the Rhodian sculptors *Apollonius* and *Tauriscus*, once in possession of Asinius Pollio, was also found in 1546 in the Thermæ of Caracalla in a sadly mutilated condition. The restoration of the group was superintended by Michael Angelo. The two sons of Antiope, Am-  
phion and Zethus, avenge the wrongs of their mother by binding

Dirce, who had treated her with the greatest cruelty for many years, to the horns of a wild bull. Antiope in the background exhorts them to forgiveness. The boldness and life of the group, originally hewn out of a single block of marble, is unrivalled in any other work of the same character (comp. *Introd.*, pp. xxxii-xxxiv). The new parts are the head of the bull, the Antiope, with the exception of the feet, the upper parts of Dirce, and considerable portions of Amphiön and Zethus.

We return to the front room of inscriptions, at the end of which is a space with a staircase descending to the floor below. To the left opens the **CANOVA ROOM**, so called from three colossal statues by *Canova*, of Napoleon I., his mother Lætitia, and Ferdinand IV. It also contains three busts of Pope Paul III. Farnese (10,517, unfinished, and 10,514, attributed to *Michael Angelo*; 10,521, by *Gugl. della Porta*), a St. Francis of Assisi and a statue of Modesty, by *J. Sammartino*, a Head of the Medusa, after *Canova*, and some modern busts of Roman emperors, etc.

We descend the staircase mentioned above to the **LOWER FLOOR**. Room I. Casts from hieroglyphics (at the window, relief of asses' heads). Room II contains Christian inscriptions; also the *Chinese Collections*, including a magnificent vessel in carved ivory. Room III. Remains of a Greek temple of the 5th cent., found in Locri (Calabria), including the figures (from a pediment-group) of the twin Dioscuri, who, according to the legend, assisted the Locrians in the war against Crotona. The heroes are represented at the moment of their arrival from Sparta, the Triton supporting the horse symbolizing the miraculous ride across the sea. Beyond Room IV, containing *Christian Inscriptions*, from the catacombs of Rome and Naples (built into the walls), we reach the —

**Egyptian Antiquities.** — Room V. In the centre, Serapis, found in the vestibule of the Serapeum at Pozzuoli. Isis, an archaic marble statuette from the temple of Isis at Pompeii, holding a sistrum and key of the Nile, with traces of gilding and painting. Coffin-lids. On the short wall, Horus with a dog's head. The cabinets contain a valuable collection of small statuettes. — Room VI. In the centre: by the window, a granite tombstone with twenty-two figures in relief and hieroglyphics. Egyptian priest, a so-called 'Pastophorus', in black basalt. By the walls, six glass cabinets with various kinds of trinkets, etc. To the right of the entrance, the first immured tablet (No. 1085) is the so-called 'Table of Isis', from the temple of Isis at Pompeii. By the window-wall, a papyrus with Greek writing, dating from the 2nd or 3rd cent., which with forty others was found at Memphis in a chest of sycamore wood, and contains names of the canal-labourers on the Nile. Opposite the entrance, a number of mummies of men, women, and children, some of them divested of their cerements and admirably preserved (the skull of a female mummy still retains the hair). Also the mummy of a crocodile. Marble bust of Ptolemy V.

The left (W.) half of the ground-floor contains the valuable collection of marble sculptures and the bronzes.

The **\*\*Collection of Marble Sculptures** occupies the great corridor with three branches, and the rooms situated beyond the second branch. The new arrangement in accordance with the local and historical position of the works is practically complete. It is best to begin with the N. corridor (*third door on the left from the vestibule*), the —

**CORRIDOR OF THE MASTERPIECES** (*Portico dei Capolavori*), which



contains the finest works in the collection, affording a survey of the development of the ancient plastic art from the 5th cent. B.C. down to the reign of Hadrian and his successors. This part of the collection in particular supplies the visitor with an admirable illustration of the history of ancient art, and includes moreover several works of the highest merit.

On the right: — *\*Orestes and Electra*, a group which has given rise to much discussion, probably belonging to the revived archaic style introduced by Pasiteles towards the end of the republic (Introd., p. xxxiv). — *Pallas*, archaistic style, from Herculaneum. — *Artemis*, an archaic statuette found at Pompeii, with traces of painting (gold on the rosettes of the headdress, red on the edges of the robe, the quiver-band, and the sandals). — *\*Venus of Capua*, found at Capua in the middle of the 18th century.

The Greek original of this figure, a work in bronze of the 4th cent. B.C., seems to have stood on the Acrocorinthus. On Corinthian coins Venus, the tutelary goddess of the city, is represented in a similar attitude, in the act of using a shield as a mirror. The Venus of Milo in the Louvre, a work of the 2nd cent. B.C., was modelled on the same original as this statue.

So-called *Adonis*, freely restored. — *Statue of the Doryphorus*, from the palæstra of Pompeii; this is a replica of the celebrated figure executed by *Polycletus* as a standard example (*Canon*) of the system of proportions established by him (comp. pp. xxxii, 131).

*\*Hera* (Farnese Juno), a grand head in the early style, austere in expression (Introd., p. xxx); it is a replica of a bronze original, in which the eyes were of some other material, and was intended to be joined to a statue.

In the middle: — *\*Harmodius and Aristogeiton* (head of Aristogeiton ancient, but originally belonging to some other statue).

After the expulsion of Hippias in 510 B.C., the Athenians erected in the Agora statues of Harmodius and Aristogeiton, the slayers of the tyrant Hipparchus. This group, the work of *Antenor*, was carried away by Xerxes in 480 and replaced in 478 by another executed by *Critios* and *Nesiotes*. The original statues were afterwards restored to Athens by Alexander the Great or one of his successors, and the two groups stood side by side in the market-place, where they were seen by Pausanias the historian (2nd cent. of our era). The statues in the museum are a copy of the later group, and thus represent the first revival of Attic sculpture after the disasters of the Persian wars. — Comp. Introd., p. xxxi.

*Dead or Dying Amazon, Dead Persian, Dead Giant and Wounded Gaul*, of the Pergamenian school.

King Attalus I. of Pergamus, having in 239 B.C. gained a decisive victory over the Gauls who had invaded Mysia, erected on the Acropolis at Athens four groups of statues as a votive offering for his deliverance. These represented the triumph of civilisation and culture over brute force, as typified in the contests of the Gods and the Giants, the Athenians and the Amazons, the Athenians and Persians at Marathon, and lastly of Attalus himself and the Celts. They have been described by Pausanias (see above). The original groups were probably of bronze, but the statues now before us, and others in Rome and Venice, are generally accepted as reproductions of some of the bronze figures, and, judging from the quality of the marble and the style of workmanship, were themselves executed by

Pergamian sculptors. (The exquisite reliefs discovered in 1878 at Pergamus and now at Berlin were erected in commemoration of the same victory, but probably in the reign of Eumenes I., 197-159 B.C.)

*Venus Callipygus*, so called from that part of her body towards which she is looking, a portrait-statue of a hetaira, found in the imperial palaces at Rome. — \**Satyr*, carrying the infant Bacchus on his shoulder.

On the left, *Pugilist* (from Sorrento), between busts of *Caracalla* (left) and an unknown Roman (right).

The adjacent room or recess to the right contains at the entrance two busts erroneously named *Pompey* and *Brutus* (perhaps Horace and Virgil). Within are a large basin in porphyry, torsi, among them a gigantic figure resembling the Pergamian sculptures at Berlin; dogs, leopards.

Farther on, to the right in the principal room:

\**Homer*, a beautiful bust, the finest of all the ideal representations of the poet.

'I must own that nothing has ever given me a higher idea of Grecian sculpture, than the fact that it has been able to conceive and represent these features. A blind poet and minstrel — nothing more — was given. And starting with this simple theme, the artist has made the aged brow and cheek instinct with supernatural mental effort and prophetic inspiration, combined with that perfect serenity which ever characterises the blind. Each stroke of the chisel is full of genius and marvellous vitality'. — *Burckhardt*.

\**Aeschines*, the Athenian orator (389-314 B.C.) and champion of Philip of Macedon against Demosthenes, a statue found in the Villa of the Papyri at Herculaneum.

This work recalls the admirable statue of Sophocles in the Lateran Collection at Rome, but the arrangement of the drapery is much less natural and quiet, a difference to be explained partly by the sculptor's desire to characterize his subject and partly also by the later date at which the Greek original of the Aeschines was executed.

*Pallas*, archaistic, from Velletri. — *Juno*. — *Torso of Bacchus*, a genuine Greek work. — So-called *Sappho*. — *Psyche of Capua*, sadly mutilated. — *Fine Head of Apollo*. — \**Torso of Venus*, another genuine Greek work, probably of the time of Praxiteles (4th cent. B.C.).

In the middle: *Torso* from a reproduction of the seated *Ares Ludovisi* at Rome. — *Sitting Portrait-Figure* of a Roman lady (not Agrippina). — *Antinous*, the favourite of Hadrian.

The CORRIDOR OF PORTRAIT STATUES AND BUSTS, which we next enter, is also called the *Portico dei Balbi*, from the honorary statues of the family of that name, the most distinguished at Herculaneum, erected by the Municipal Council.

Near the ends of the corridor: 6211 (N. end), 6104 (S. end), \**Equestrian Statues of M. Nonius Balbus and his Son* (of the same name), 'prætor and proconsul', found in the Basilica of Herculaneum. — The following description begins with the N. end. On the end-wall, several Dacians from the forum of Trajan at Rome; to the right and left: Genre-figures of children; Sacrificing swine. —

On the left (E.) wall, Portrait Statues from Herculaneum and Pompeii, arranged in groups of five. In the first group: 6232. *Statue of the Priestess Eumachia* of Pompeii, erected in her honour by the fullers. In the second group: \*6167. *M. Nonius Balbus*, the father; \*6168. *Viciria Archais*, the wife of Balbus, a stately matron. Farther on (6243-6249), her son and four daughters, on the same pedestal. — On the right (W.) wall, again beginning at the N. end, Roman Portrait-Busts, in two sections. In the first section, upper row: 6190. *Agrippina the Younger*, mother of Nero; lower row: 111,386. *Drusus the Younger*. Second section, lower row: 6204. *Sulla*(?). 6185-87. Three examples of a so-called *Seneca* (perhaps *Callimachus*?). The other busts are unknown. — The Hall of Flora, containing the Battle of Alexander, here opens to the right (see p. 65), at the entrance to which: Two barbarians as supporters, in pavonazetto, the heads and hands in basalt; in the entrance, to the left: 6414. *Euripides*, and 6415. *Socrates*, a herma with a Greek inscription; to the right, 6412. Head of an athlete (*Doryphorus*), and 6413. *Sophocles* at an advanced age. — Opposite the entrance to the Flora room, in the middle of the corridor of the Balbi: 6236. Double herma of an unknown Greek and Roman, and 6239. Double herma of *Herodotus* and *Thucydides*. Between these, two sitting statuettes, one of them representing the poet *Moschion*. — Farther on, by the right wall of the corridor, are Greek Busts, in two sections. In the first section, above: 6148. *Philetaerus*, founder of the royal house of Pergamus; 6156. *Archidamus*; 6158. *Ptolemy Soter*(?); 6155, 6153. Two admirable busts of unknown Greeks; 6150. *Pyrrhus*; 6149. *Demetrius Poliorcetes*(?). Below: 6188. Vestal Virgin(?); 6154. An African (*Juba*?); 6159. *Antisthenes*; 6139. *Periander*; 6161, 6160, 6135. *Euripides*; 6166. *Demosthenes*. In the second section, above: 6146. *Herodotus*, 6130. *Lysias*, 6133. *Sophocles*, 6142. *Poseidonius*, 6131. *Carneades*, 6129. *Socrates*, 6128. *Zeno*, 6117. *Aratus*, the astronomer; below: 6143. *Solon*(?). — At the S. end, in the middle, 6119. A hunter; several portrait-statues: 6233. *Statue of Marcus Holconius Rufus*, a Roman military tribune, five times mayor of Pompeii.

We now pass by the statue of the younger Balbus into the —

CORRIDOR OF THE ROMAN EMPERORS (*Portico degli Imperatori*), the arrangement of which begins at the farther end, by the entrance from the large vestibule. It contains statues and busts in chronological order, of a more or less ideal character. Most of the heads are modern plaster casts, attached to the ancient torsos in a very haphazard manner, so that the names affixed have little authority. No. 6038, a colossal \**Bust of Caesar*, is genuine but greatly idealized. There is no authentic Augustus. 6041. *Octavia*, sister, and 6044. *Marcellus*, nephew of Augustus, both from the *Macellum* at Pompeii. The two admirable busts next Marcellus are: 6045.

*Livia*, and 6043. *Tiberius*. Opposite, 6055 and 109,516. *Drusus*, son of *Tiberius*. 6060. *Claudius*, not *Galba*. 6073. Not *Trajan*. To the left: 6032. *Faustina the Elder*; 6078. *Antoninus Pius*; 6080. *Faustina the Younger*; 6100. *Probus*.

The seven rooms beyond the Portico dei Balbi also have their contents arranged according to subjects. Among much that is mediocre there are a few works of great excellence. The arrangement begins with the gods, in the room opposite the entrance to the collection of bronzes (p. 67).

I. Room: Jupiter, Juno, Apollo, Diana, Ceres. In the centre, 6281. *Apollo*, in a sitting posture, in porphyry, the head and hands in marble; a work of the decline of art during the imperial period, when a taste prevailed for rare kinds of stone which were difficult to work. Right: 6278. *Diana of Ephesus*, in yellow alabaster, the head, hands, and feet in bronze; her symbols indicate the fecundity of the goddess of nature. Left: 6262. *Apollo*, in basalt. Posterior wall: 6266. *Jupiter*, a bust from the temple of Pompeii (p. 127); 6267. *Jupiter*, colossal half-statue from Cumæ; 6268. *Juno*; on the right, 6274. Bust of the ram-horned *Jupiter Ammon*.

II. Room: Venus, Mars, Mercury, Minerva, Bacchus. To the right of the entrance, Head of *Athene*, perhaps after *Cephisodotus*, father of *Praxiteles*. Among the numerous *Statues of Venus* (eight of them from Pompeii, including 109,608, interesting from being painted, and 6294, a statue from the Temple of *Apollo* mentioned at p. 126) are several with portrait-heads. 6302. *Mercury*; to the left, *Aphrodite*, in a transparent robe. In the centre, 6323. *Mars*, sitting.

III. Room: Satyrs, Ganymede, Cupid, Cybele, etc. — Left: several *Satyrs*; \*6329. *Pan* teaching *Daphnis* the pipes. — 6351, 6355. *Ganymede* with the eagle; 6352. *Hermaphrodite*, from the temple of *Apollo* at Pompeii; 6353. *Thanatos*, a reproduction of the figure of the Genius of Death (the so-called *Eros* of Centocelle) in the Vatican. In the centre: 6375. *Cupid* encircled by a dolphin, fountain-figure (freely restored); 6374. *Atlas*, with the globe. — By the wall: 6358. *Paris*; 6360. *Æsculapius*, from Rome. — On the short wall: *Masks* of river-gods, once used as water-spouts. 6365. *Nymph* at the bath. Three *Priestesses of Isis*, with drapery in black marble; 6369, 6371. *Cybele*, the mother of the gods.

IV. Room: Draped female statues from Herculaneum and Rome, most of them erroneously restored as *Muses*; also several figures of *Hercules*. 6390. So-called head of *Ajax*. In the centre, 6405. *Amazon*, falling from her horse; 6407. *Equestrian Figure*, the opponent of the last. Between these, 6026. *Nereid* on a sea-monster (freely restored; heads modern). 6406. *Hercules and Omphale*, with each other's attributes, a group in the genre style.

V. HALL OF THE FLORA. By the principal wall: \*6409. The *Farnese Flora*, found in the Baths of *Caracalla* at Rome, at the same time as the *Hercules* and the *Bull* (p. 60). It is a work of

the early Roman empire, perhaps a reproduction on a colossal scale of a much smaller Greek original. As the head, arms, and feet were missing when the statue was found, and were restored by Guglielmo della Porta, and afterwards by Albaccini and Taglioni, it is not improbable that the figure once represented a Venus instead of a Flora. It has also been suggested that it may be a 'Hora', a 'Dancing Muse', or a 'Hebe'. — In the floor in front of it is the **\*\*Mosaic of the Battle of Alexander**, found in 1831 in the house of the Faun at Pompeii. This work represents the battle at the moment when Alexander, whose helmet has fallen from his head, charges Darius with his cavalry, and transfixes the general of the Persians, before the latter has time to disentangle himself from his wounded and fallen horse and to mount another held in readiness by an attendant. The chariot of the Persian monarch, who is struck with consternation at the sight of his expiring general, is prepared for retreat (Introd., p. xlii). — Also four statues restored as gladiators, one of which (No. 6408) resembles the Harmodius (comp. p. 62).

VI. Room: Reliefs. In the centre, \*6673. a beautiful *Marble Vase* with a relief: Mercury, followed by dancing Bacchanalian figures, gives the young Bacchus to a nymph to be brought up. According to the inscription, it is the work of a certain *Salpion* of Athens; it was found near Gaeta, and was long used at the harbour there as a post for fastening boat-ropes to (of which traces are still distinct), then as a font in the cathedral of Gaeta (comp. Introd., p. xxxiv). The traditions of a more archaic style have been applied here with great adroitness. — To the left of the entrance, also on a pedestal, 6670. Puteal or well-head with seven gods: Jupiter, Mars, Apollo, Æsculapius, Bacchus, Hercules, and Mercury. There are also three other puteals in the centre. — By the wall, to the left of the entrance, 6556. an early Greek *Stele*, of the middle of the 5th century. In the centre, 6672, a beautiful *Trapezophorus* (pedestal of a table), with Centaur and Scylla. — By the walls: *Sarcophagi*, *Fountain Masks*, and numerous *Oscilla*, or reversible marble discs and masks, which used to be hung up by way of ornament between the columns of peristyles. The glass-case to the right contains *Fountain Figures*, *Hermal Heads*, and other small figures.

VII. Room: \*Reliefs. Left: 6682. *Peitho*, goddess of persuasion, endeavouring to induce Helen to follow Paris (Alexandros), who with Cupid stands before her, a Greek work; 6684. Bacchanal; 6688. Youth with three maidens, usually termed *Apollo with the Graces* (or *Alcibiades with Three Hetaerae*); 6693. Sarcophagus: Bacchanalian procession. — On the pillar between the windows: 6704. Gladiator contests from Pompeii; 6705. Sarcophagus with Prometheus and man as yet uninspired with life, surrounded by gods. — Third wall: 6715. Foot of a table (?), framed with Caryatides; to the right, Old shepherdess extracting a thorn from the foot of

a shepherd (a fragment). Above: 6713. *Banchetto d'Icario*, i.e. Dionysus, or the bearded Indian Bacchus, entertained by a poet or actor who has won a prize at the festival of the god; the train of the god includes Silenus, menads, and several satyrs. Above: Cupids in the circus. — 6724. Nymph defending herself against a satyr. 6725. The Graces, Euphrosyne, Aglaia, and Thalia, and four other figures, named Ismene, Kykalis, Eranno, and Telonnesos. Below: 6726. *Bacchanalian Procession*. \*6727. *Orpheus and Eurydice*, with *Hermes*, in the infernal regions (see *Intro.*, p. xxxi). — Fourth wall: Sarcophagi. 6753, 6757, 6763. Three representations of Asiatic provinces. — In the centre: 6780. *Honorary Pedestal* from Pozzuoli, with figures representing fourteen towns of Asia Minor which the Emp. Tiberius rebuilt after an earthquake, each figure being furnished with its name. In the middle, two large *Candelabra*, with herons, and two Bacchic \**Vases*.

In the adjoining PASSAGE are handsome ornamental works in marble: basins for fountains; candelabra; feet of tables, including one in the form of a sphinx (from the House of the Faun at Pompeii); and tables. On the left wall, Door-frame from the building of Eumachia at Pompeii. — From this passage we again enter the Portico dei Balbi (see p. 63).

At the S. end of the Portico dei Balbi is the entrance to the \*\**Collection of Bronzes*, most of which are from Herculaneum, and a few only from Pompeii. Their respective origins are distinguished by their different colours, due to different methods of treatment. The bronzes of Herculaneum are of a dark, black-green hue, while those of Pompeii are oxydised and of a light, bluish-green colour. This collection is unrivalled, and deserves careful and repeated inspection. The number and magnitude of the works, the delicate treatment adapted to the material, and the skilful mastery of every kind of difficulty in casting and chiselling afford an excellent insight into the high development of this branch of art in ancient times.

I. Room: Animals. In the middle: 4904. *Horse* from Herculaneum, belonging to a quadriga, and reconstructed from minute fragments. — By the back-wall: 4887. *Colossal Horse's Head*, found at Naples, formerly in the Palazzo Santangelo. It belonged to a horse which is said to have stood in the vestibule of the temple of Neptune (San Gennaro), and to have been converted into a bell by the archbishop on account of the superstitious veneration with which it was regarded. Several animals once used as fountain-figures. — At the entrance, on the left, 5584. *Marcellus*; on the right, 4896. So-called *Sappho* (eyes inserted). — Opposite, at the entrance to the next room: to the right, 4895. *Diana Shooting*, a half-figure from the Temple of Apollo at Pompeii; to the left, 111,063. Herma of *Lucius Caecilius Jucundus*, a Pompeian banker (see p. 72), erected by his freedman Felix. Farther on, by the same wall: 4892. *Mer-*

*cury*, in a sitting posture. — Beside the other entrance, through which we pass, Roman portrait-bust (to the right). Opposite the entrance: 4990. Bust of a lady, perhaps a member of the family of the Emperor Claudius.

II. Room: Statuettes. In the centre: 4995. *Bacchus with a Satyr* (eyes inserted); 4997. *Flying Victory*, on a globe; 4998. *Venus* arranging her hair, originally with a mirror in her left hand; two equestrian statuettes (4999. *Amazon*, 4996. *Alexander the Great*), the former perhaps by *Strongylion*, a contemporary of Phidias; 4994. *Angler*, a fountain-figure. — In front of these: 5608. *Archaic Head of Apollo*; 5633. *Greek Ideal Head*. — In the corners of the room: by the entrance, to the right, and by the opposite exit, two *Greek Hermæ*: a so-called Amazon and a Head of a Doryphorus. The latter bears the name of the sculptor, Apollonius, son of Archias of Athens. — By the left entrance: *Herma of Norbanus Sorex*, an actor, from the temple of Isis at Pompeii. Opposite is an unidentified Roman portrait-bust. — The window-cabinet contains, on the top shelf, a number of *Boys with Wine-skins, Vessels, and Masks*, once used as fountain-figures; *Silenus* with a panther. On the lower shelf: 110, 127 (in the middle of the shelf) *Silver Bust of Galba*; 5009. *Youthful Bacchus*. — In the cabinet to the right, as we stand with our backs to the window, are *Fancy Figures*, chiefly gladiators. Small *Busts*: Demosthenes, Epicurus, Zeno, Augustus. Hands with quaint emblems, used as amulets to avert the danger of the 'evil eye'. Above these, *Lares* (household gods), youths adorned with wreaths and bearing drinking-horns and vases, and *Genii Familiæ*. — Opposite the window: *Statuettes of Gods*: Hercules, Victoria, Fortuna, Bacchus, Mercury, Minerva, Jupiter, etc. — Wall of the entrance: *Etruscan Mirrors*, the backs adorned with engraved scenes.

III. *PRINCIPAL ROOM*. In the centre: 5628. *Drunken Faun*. On each side (Nos. 5627, 5626), Two *statues of Wrestlers* about to engage. Beyond these, to the right: \*5630. *Apollo*, from Pompeii, a good copy of a work of the beginning of the 5th cent. B.C., probably erected in Sparta (the left hand originally held a lyre); to the left, 5629. *Apollo Shooting*, from the temple of Apollo at Pompeii (a pendant to No. 4895, p. 67). On the other side of the *Wrestlers*, to the right: \*5625. *Mercury Reposing*, a beautiful picture of elastic youth at a moment of relaxation; the wings attached to the feet and the remains of the caduceus in the hand identify the messenger of the gods. To the left: 5624. *Sleeping Satyr*. — Along the walls, a series of fine Greek \**Portrait-Heads*: 5588. *Unknown*. The following heads, as far as the opposite door, are believed to be portraits of the Ptolemies: 5590. *Seleucus Nicator*; 5592. So-called *Berenice*, admirably modelled (4th cent. B.C.; eyes and lips lined with silver when discovered); 5598. *Female Head* with hair in a separate piece (Alexandrian; erroneously called Ptolemy Apion);

5600 (by the door), *Ptolemy Soter* (?). The intervening statues are of little merit: 5589. *Livia*; 5593. *Claudius*; 5595. *Augustus*; etc. — Farther on, by the wall facing the entrance, to the right of the door: 5602. *Heraclitus* (?), the philosopher; above, 5601. Portrait of a Roman; 5603-5605. *Three Dancing Women*, from Herculaneum; 5607. So-called *Archytas*, with a curious headdress. On the other side of the door: 5614. *Head of a Greek Athlete*. — By the window-wall: 5611. *Roman Priest's Boy* (camillus); 5613. *Statuette of Apollo*. — Entrance-wall: 5615. *Statue of Augustus*, sacrificing; \*5616. So-called *Head of Seneca* (perhaps Callimachus). — \*5618. *Head of Dionysus*, probably the finest embodiment of the ideal of the bearded, or Indian Bacchus (comp. the relief, 'Banchetto d'Icaro', p. 67); this head was formerly called Plato, until the discovery of a genuine bust of that philosopher (at Berlin). 5619-21. *Three Dancing Women* from Herculaneum (see above). 5623. *Democritus* (?). Above, 5622. *Lepidus* (?).

IV. Room: Weapons. In the centre, 5635. *Equestrian Statue of Caligula* (or Nero?), found at Pompeii (p. 138). Adjoining the door on the left: 5631. *Roman Portrait Head*; opposite, 5632. *Bust of a member of the Claudian imperial house* (Tiberius?). — By the door on the right: 5634. *Bust of Scipio Africanus*. In the middle, towards the window: \*5003. So-called *Narcissus*, perhaps a youthful Dionysos sporting with a panther (now lost), one of the most charming antique statuettes extant, both in conception and execution. \*5002. *Dancing Faun*, marking the time by snapping his fingers; 111,495. *Satyr with a Wine-skin*, a fountain-figure. \*5001. *Silenus*, used as the bearer of a vase (with support unsuitably made in imitation of the body of a serpent); the air of exertion is admirably lifelike. Opposite, 5610. *Head of a Greek Athlete*. — The glass cabinets contain a choice *Collection of Weapons* (detailed descriptions hung up at the entrance). Entrance-wall: Italian weapons; among them a cock, a Samnite boundary figure from Pietrabbondante (Bovianum), and gladiators' horns from Pompeii. — Left Wall: Helmets of gladiators and richly decorated armour from Pompeii and Herculaneum. Among these, 283. Helmet with the Taking of Troy; Shield with head of the Medusa. — Opposite the entrance: Greek armour, helmets, and weapons, found at Pæstum, Ruvo, and Canosa. — Window-wall: Leadén projectiles for slings, etc.

### B. Entresol.

The Entresol (Ital. *Mezzanino*) contains on the right two rooms with the latest frescoes from Pompeii, and the ancient terracottas; on the left are the Cumæan collection, the Renaissance objects, and the Engravings.

The most interesting of the **Pompeian Frescoes** are the following: Room I, on the entrance-wall, to the left, 111,475. Europa

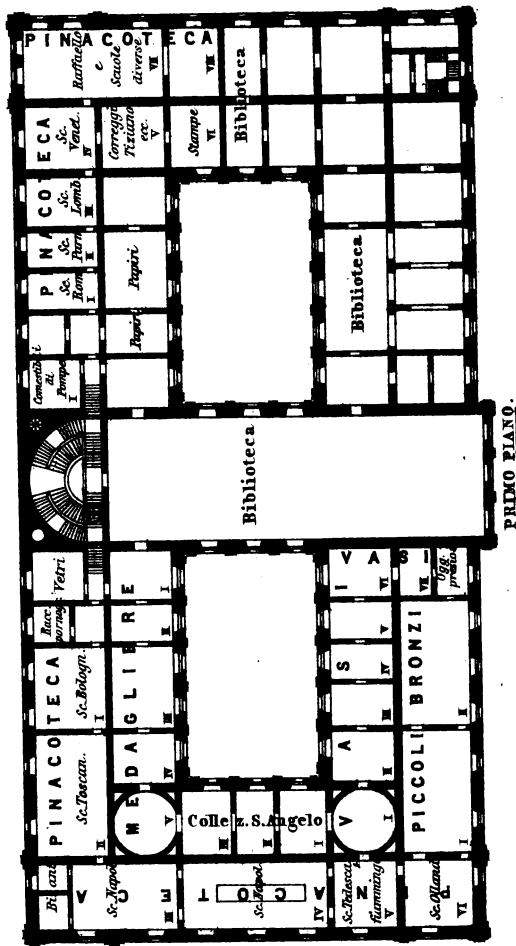


and the bull; 111,210. Laocoon; 111,462. Tavern scene with inscriptions; 113,197. Curious caricature of an incident resembling the Judgment of Solomon. — Left Wall: 111,483. Pyramus and Thisbe; above, 119,689. Ulysses and Circe; 115,399. Bellerophon; 111,439. Iphigenia and Orestes in Tauris; 111,436. Jason before Pelias; 111,211. Ulysses escaping from Polyphemus; above, 111,437. Paris and Helen; 111,441. Phædra; 114,321. Medea. — Window-wall: 111,479. Destruction of Niobe and her children. — Right Wall: 112,222. Conflict between the Pompeians and Nucerines in the amphitheatre of Pompeii (see p. 143); 112,282. Mars and Venus; 116,085. Achilles at Scyros; above, 113,195. Pygmies fighting with crocodiles and a hippopotamus; 112,283. Exhausted Bacchante. — Entrance-wall, to the right: 111,474. Hercules and Nessus; 111,473. Pan and nymphs playing upon musical instruments. Above, 115,396. Theseus abandoning Ariadne; 115,398. Cimon and Pero; 115,397. Hercules and Auge. In the centre, lamps and other clay articles, chiefly from Aretinum. Next the window: Egyptian glazed terracottas, including a group of Cimon and Pero. — Room II, to the left: 120,086. Expiation scene; 120,085. Achilles and Troilus (?); 120,033. Judgment of Paris; 120,034. Leda; 120,029-31. Banquet-scenes, with inscriptions; Trojan horse. 120,615. Two half-lengths of youths with papyrus-rolls, on which the names Plato and Homer may be read; Athene and Marsyas.

Adjoining are the rooms containing the **Collection of Ancient Terracottas**. — I. Room: Common earthenware articles for household use, from Pompeii; fine statuette in a sitting posture of a bearded man with a tragic aspect, from Pompeii. In the passage to the second room, on the left, Artemis, right, Medusa (archaic). — II. Room. Several Etruscan sarcophagi with recumbent figures on the lids. Numerous lamps. In the cabinets, figures of small animals: horses, pigs, birds, also hands and other votive offerings, such as are still to be seen in Roman Catholic churches: infant in swaddling-clothes, legs, right half of a human figure. Opposite the window, to the right, a colossal Juno; left, Jupiter from the small temple of Æsculapius at Pompeii (p. 130). Opposite the door of egress, above three terracotta statues, the fragments of the celebrated Volscian relief from Velletri, in the ancient Italic style, with traces of colouring: warriors on horseback and in chariots. At the window, Three bird-cages. — III. Room. On the entrance-wall, to the right: Antefixæ, gargoyles, and masks; to the left, reliefs. Under a glass-shade by the window: small figure of a woman, with painted garments. On the window-wall, to the left, heads: vessels in the shape of busts; below, two archaic antefixæ; to the right, below, Etruscan cists; above, heads with figures upon them. Opposite the entrance: small statuettes and busts, many of great excellence. Opposite the window: lamps and cande-



# MUSEO NAZIONALE.



labra; to the right, vessels ornamented in relief, heads and figures. Above the cases, vessels embellished with figures.

The central story contains, on the left, the **Cumæan Collection**, which was purchased by the Prince of Carignano from the heirs of the Count of Syracuse and presented to the Museum. It consists chiefly of vases, terracottas, and bronzes found at Cumæ (see p. 104). Room I. Bust of the prince; by the window, an elegant jewel-casket embellished with ivory carvings, containing several gold ornaments. Room II. In the centre, interesting head in wax from a Roman tomb. Among the vases at the window is a fine specimen of the later Attic style, under glass, representing a battle between Amazons and Greeks. Two tables with small objects in bronze, gold, and crystal. The vases on the walls are chronologically arranged, beginning with the black-figured Attic vases by the door opposite the entrance and continuing with the red-figured specimens and (beginning in the cabinet opposite the window) vases of Italian manufacture.

The following room is devoted to the **Collection of Renaissance Works** (*Raccolta degli Oggetti del Cinquecento*). 10,527. Bust in bronze of Ferdinand of Aragon, by *Guido Mazzoni* (?). Altar with reliefs in marble of the German school, representing the Passion in seven sections. Model of the House of the Tragic Poet at Pompeii (p. 137).

In the last room is the **Collection of Engravings**, consisting of 19,300 examples in 227 portfolios, which are exhibited by the custodian on application. Cork models of the Temples of Pæstum. Two models of antique tombs. This room also contains copies of Pompeian frescoes on the walls, which deserve inspection in spite of their reduced scale, as they convey some idea of the original brilliancy of the frescoes, which usually fade a few years after their discovery.

### C. Upper Floor.

From the top of the stairs we first turn to the left to the E. wing. To the right at the end of the passage which we enter is the **Library of the Papyri**. This collection was discovered in a villa near Herculaneum in 1752.

The rolls were completely encrusted with carbonaceous matter, and it was only by slow degrees that the real value of the discovery was appreciated. About 3000 were discovered, of which 1800 only have been preserved. The thin layers of the bark (*libri*) of the papyrus plant, each of the breadth of one column of writing, are pasted together and rolled on rods, and the difficulties encountered in disengaging them may be imagined. The task was long attempted in vain, until the Padre Piaggi in the end of the 18th cent. invented an ingenious machine by which the difficulty was removed. Several of these machines may be seen at work in the second room. About six hundred of these libri have been by degrees unrolled, and whatever of their contents has escaped obliteration has been published in the *Volumina Heracleensia*. The library belonged to a follower of the Epicurean school, and the MSS. consist chiefly of treatises in Greek by the Epicurean Philodemus, a contemporary of Cicero, on nature, music,

rhetoric, etc. There are also, however, considerable fragments of Epicurus himself, including a letter to a child. — Here are also preserved the triptychs (about 500) found in a carbonised box at Pompeii in June, 1875, containing receipts for money advanced by Lucius Cæcilius Jucundus, a Pompeian banker (p. 67).

The **SALA DEI COMESTIBILI DI POMPEI**, to the left of the passage, contains several glass-cases with articles of food and objects of common use from Pompeii, such as bread, olives, figs, grain, cloth, net-work, coins, etc. — Pending the completion of the alterations mentioned at p. 74, it also accommodates part of the **\*First Section of the Picture Gallery**, containing paintings of the Italian schools (the Neapolitan excepted), including fine Venetian works. Catalogues at the entrance of each room.

In the Sala dei Comestibili (provisional arrangement): 1. *Salvator Rosa*, Christ and the Doctors in the Temple; 6. *Correggio* (?), Child Christ asleep; 37. *Parmigianino*, Lucretia; 7. *Giov. Bellini*, Transfiguration, an admirable work; 53. *School of Andrea del Sarto*, Architect (Bramante?) showing a plan to a nobleman; 13. *Ribera*, St. Jerome listening to the Last Trumpet; \*5. *Titian*, Danaë, painted at Rome in 1545, a voluptuous work, showing the master — at sixty-eight — still triumphing over every difficulty of art and possessed of all his youthful vigour; above, 8. *Roman School*, Portrait; 10. Not by *Correggio*, Madonna and Child.

\*8. *Titian*, Pope Paul III., painted in 1543, and in excellent preservation.

'The pontiff's likeness is that of a strong man, gaunt and dry from age .... A forehead high and endless, a nose both long and slender, expanding to a flat drooping bulb with flabby nostrils overhanging the mouth, an eye peculiarly small and bleary, a large and thin-lipped mouth, display the character of Paul Farnese as that of a fox whose wariness could seldom be at fault. The height of his frame, its size and sinew, still give him an imposing air, to which Titian has added by drapery admirable in its account of the under forms, splendid in the contrasts of its reds in velvet chair and silken stole and rochet, and subtle in the delicacy of its lawn whites.... The quality of life and pulsation so often conveyed in Titian's pictures is here in its highest development.... Both face and hands are models of execution, models of balance of light and shade and harmonious broken tones'. — '*Titian*', by *Crowe & Cavalcaselle*.

18. *School of Leonardo* (not *Boltraffio*), The young Christ and John kissing each other.

*Ribera*, 14. St. Jerome, 12. St. Sebastian; 38. *Mazzolini*, God the Father with angels; 10. *Marcello Venusti*, Copy of Michael Angelo's Last Judgment, before its disfigurement.

\*11. *Titian*, Philip II., probably painted in 1552-53 from a sketch made at Augsburg in 1550 by order of Charles V.

The first painting from this sketch was sent in 1553 to England to assist Philip in his suit for the hand of Mary Tudor, returned after the marriage in 1554, and is now at Madrid; the Naples picture is the second version, and is hardly inferior to the first.

\*2. *Sebastiano del Piombo*, Holy Family, executed under the influence of Michael Angelo and Raphael (unfinished); \*11. *Perugino*, Madonna; \*17. *Unknown Artist* (not *Raphael*), Portrait of the

Cavaliere Tibaldeo (?); \*16. *Giov. Bellini* (? , more probably *Antonello da Messina*), Portrait; 12. *Andrea del Sarto* (?), Pope Clement VII.; 18. *Scipione da Gaeta*, Portrait; \*22. *Raphael*, Holy Family (Madonna del divino amore), of the master's Roman period, probably executed by *Giulio Romano*.

\*19. *Andrea del Sarto*, Copy of Raphael's portrait of Leo X., with Cardinals Giulio de' Medici and Rossi (1524).

This admirable copy was sent by Clement VII. to the Marchese Federico Gonzaga of Mantua instead of the original he had promised (now in the Pitti at Florence), and afterwards came to Naples. Even Giulio Romano was deceived, till his attention was directed to a sign made on the copy by Andrea del Sarto to distinguish the two works. Messrs. Crowe and Cavalcaselle miss in this work 'the perfect keeping, ease, grandeur, modelling, and relief of form', which characterize the original.

\*21. *Raphael* (?), Portrait of Cardinal Passerini; 15. *Luini*, Madonna; 27. *G. A. Sogliani*, Holy Family; 4. *Van Dyck*, Portrait; 9. Erroneously attributed to *Correggio*, Sketch of a Descent from the Cross; 35. *Beccafumi*, Descent from the Cross. — We now return to the passage and enter the next —

Room on the left (unnumbered on the Plan). 1 and 7. *Nic. Frumenty*, Two of the three kings from the East, with the features of King Robert of Naples and Duke Charles of Calabria; *Master of the Death of the Virgin*, 6. Adoration of the Magi, a triptych, 53. Crucifixion; 28. *Jac. Cornelissen* of Amsterdam (not *Dürer*), Adoration of the Shepherds (1512; comp. p. 273). Above, 29-31. *Early Flemish Master*, Mary with the body of Christ, St. John, and Mary Magdalen, with the donors; 33-35. *Flemish Master* (not *Dürer*), Nativity. Right wall: 2-4. *Lower German Master*, Adoration of the Magi; 36. *Titian*, Repentant Magdalen (late work); 41. *Parmigianino*, Portrait.

At the end of the passage we reach the first room of the picture-gallery proper.

I. Room (Roman School). 5. *Claude*, Quay at sunset (fine but damaged); 20. Copy of *Raphael's* Madonna del Passeggio (original in England); 27. *Sassoferrato*, Adoration of the Shepherds; 28. *School of Raphael*, Madonna delle Grazie; 47. *Pannini*, Charles III. entering St. Peter's at Rome; 51. *R. Mengs*, Ferdinand IV. at the age of twelve; 53. *Pannini*, Charles III. visiting Benedict XIV.

II. Room (Schools of Parma and Genoa). 2. *Bernardo Strozzi*, Portrait of a Capuchin; 10. *Parmigianino*, Holy Family; 12. *Parmigianino*, Madonna and Child; 15, 20, 35, 37. Other examples of *Parmigianino*. *Bart. Schidone*, 16. *Carità*, 21. *Cupid*, 39. Holy Family.

III. Room (Schools of Lombardy and Parma). 11. Copy of *Leonardo da Vinci's* John the Baptist; 12. *Parmigianino*, Amerigo Vespucci (?). — \*7. *Correggio*, Betrothal of St. Catharine with the Infant Christ.

This work, painted in 1517-18, is known as 'Il piccolo Sposalizio' in contra-distinction to the picture at the Louvre. The religious meaning of the legend has sunk entirely into the background; the idea of the

ecstatic vision of the virgin saint, in which the betrothal symbolises the renunciation of the present and consecration for eternity, is lost in a cheerful scene of natural life.

16. *Parmigianino*, St. Clara; 17. *Cesare da Sesto*, Adoration of the Magi, one of the master's chief works (from Messina); \*3. *Correggio*, Madonna, named la Zingarella (gipsy, from the head-gear) or del Coniglio (rabbit), a charming idyllic composition, painted about 1520 (much darkened); 19. *School of Leonardo*, Madonna (perhaps an early copy of the Madonna delle Roccie ascribed to Leonardo). — Left Wall: 15. *Guercino*, Mary Magdalen.

IV. Room (Venetian School). 1. *Alvise Vivarini*, Madonna with two saints (1485); 5. *Bartol. Vivarini*, Madonna enthroned with saints (1469); 7. *Unknown Artist* (not *Giorgione*), Portrait of a Prince Antonello of Salerno (?); 10, 13, 17, 25, 29. *Bern. Belotto* (*Canaletto*), Architectural pieces; 11. *Jac. Bassano*, Venetian lady; 15. *Sebastiano del Piombo*, Pope Clement VII., sketch on slate; 19. *After Titian*, Pope Paul III. (Farnese), possibly an original, but much damaged; \*20. *Titian*, Pope Paul III. with Cardinals Alessandro and Ottavio Farnese, full of life, although somewhat sketchily handled; 24. *Titian*, Portrait of Alessandro Farnese, damaged; \*32. *Moretto*, Christ scourged, a fine and carefully modelled little picture; 39. *Garofalo*, St. Sebastian; 40. *School of Mantegna*, Suffering of Christ; \*46. *Mantegna*, St. Euphemia, ruined; 45, 47, 51, 55, 59, 62. *Bern. Belotto*, Architectural pieces; 56. *Lor. Lotto*, Madonna with St. Peter Martyr, an early work (1507). — Rooms V and VI, adjoining, are at present being altered.

Returning to the exit, we may obtain, to the left, in passing, a glimpse through the central staircase at the principal hall of the Library.

The collection embraces about 361,000 printed volumes and 7720 MSS. Catalogues for the use of visitors. Besides numerous ancient Italian works there are several valuable Greek and Latin MSS. (Greek, Lycophron's *Alexandra*, Quintus Smyrnæus, date 1311, etc.; Latin, Charisius, *Ars grammatica*, the half-burned MS. of Festus, a mass-book with beautiful miniatures of fruit and flowers, called *La Flora*, etc.). In the principal hall the custodian awakens a remarkably fine echo. Books are not lent out, but within the library three may be used at a time (9-5, in winter 4 o'clock). Readers enter from the street (not through the museum) by the last door in the building, and ascend by the staircase to the right.

The W. half of the Upper Floor, reached from the Grand Staircase by ascending to the right, contains the glass, coins, half of the pictures, vases, small bronzes, and precious relics.

Immediately to the right of the corridor, which we now enter, is a room containing the Collection of Ancient Crystal (*Vetri*), the most extensive of the kind in existence, showing the numerous ways in which it was used by the ancients. Several panes of glass from the Villa of Diomedes should be inspected; also a beautifully-cut glass \*Vase with white Cupids and foliage on a blue ground, discovered in 1837 in a tomb in the Street of the Tombs at Pompeii, when it was filled with ashes.

The next door to the right leads to the **RESERVED CABINET** (*Raccolta Pornografica*), to which men only are admitted; it contains mural and other paintings not adapted for public exhibition, and numerous bronzes, some of them of considerable artistic merit.

Opposite this collection, on the left side of the passage, is the **\*Collection of Coins** (*Medagliere*), which is of almost unrivalled value and extent.

The **FIRST** room contains the Greek, the **SECOND** Roman, the **THIRD** Roman and Byzantine, the **FOURTH** and **FIFTH** mediæval and modern coins, and the **SIXTH** the dies of the Neapolitan mint, together with a numismatic library. Catalogues are placed over the glass-cases for the use of visitors. In the corners: Busts of distinguished numismatists. — The Museo Santangelo (p. 77) adjoins the 6th room, but is not accessible thence.

We next proceed in a straight direction from the above-named passage to the comparatively uninteresting **Second Section of the Picture Gallery**, containing works of the Neapolitan, later Italian, and foreign schools.

**Room I** (Bolognese School; the Carracci and their pupils, *Guido Reni*, *Guercino*, etc.). 3. *Ann. Carracci*, Madonna and Child with St. Francis, painted on Oriental agate; 9. *Guido Reni*, Ulysses and Nausicaa; 15. *Lionello Spada*, Cain and Abel; 32 (to the right of the window), *Sandro Botticelli*, Madonna with two angels holding the Child; 38. *Francesco Romanelli*, Sibyl; 43. *Ann. Carracci*, Caricature of Caravaggio as a savage with a parrot and a dwarf; in the corner, Carracci himself; 47. *Guercino*, Peter weeping; 55. *Ann. Carracci*, Rinaldo and Armida; 69. *M. Caravaggio*, Judith and Holophernes; 71. *Ann. Carracci*, Landscape with St. Eustachius.

**Room II** (Tuscan School). 1. *Lavinia Fontana*, Christ and the Samaritan woman; above, 5. *Sodoma*, Resurrection of Christ; 25. *Gentile da Fabriano*, Madonna and angels; 27. *Masaccio*, Nativity; 30. *Dom. Ghirlandajo*, Madonna and saints; 31. *Matteo da Siena*, Massacre of the Innocents (dated 1482); 34. *Masaccio*, Founding of Santa Maria della Neve; 37. *Filippino Lippi*, Annunciation and two saints; 42, 55. *Ang. Bronzino*, Portraits; 44. *Masaccio*, Portrait of himself (a copy); 48. *Dom. Ghirlandajo*, Madonna and John the Baptist. In the centre of the room is a large bronze tabernacle with the story of the Passion, executed by *Jacopo Siciliano* from a design said to have been made by Michael Angelo.

**Room III** (Neapolitan School of the 14th, 15th, and 16th centuries). *Pietro del Donzello*, 1. Christ crucified between the two malefactors, 3. St. Martin; 7. *Ant. Rimpasta* of Bologna, Madonna and Child under a canopy, surrounded by eight saints (1509); 21, 25, 32. *Simone Papa*, Crucifixion and Saints; 23. *Pietro and Ippolito del Donzello*, Madonna and saints; 24. *Andrea (Sabbatini) da Salerno*, Miracles of St. Nicholas of Bari, sadly damaged; 34. *Andrea da Salerno*, Adoration of the Magi, marked by all the freshness and grace of the S. Italian school, but also by the characteristically slight attention paid by it to correct handling. —



Adjoining the third room are two rooms containing Byzantine and early Tuscan works, most of them badly preserved and freely restored, and Neapolitan paintings of the 13th and 14th centuries.

Room IV (Neapolitan School of the 16-18th centuries). 1. *Domenico Gargiulo*, surnamed *Micco Spadaro*, Insurrection of Masaniello in the Piazza del Mercato at Naples in 1647; 5. *Giov. Filippo Crisculo*, Adoration of the Magi; 66. *Pietro Novelli*, surnamed *Monrealese*, Judith and Holofernes; 22, 27, 28, 30. Works by *Luca Giordano*; 37. *Massimo Stanzioni*, Adoration of the Shepherds; 63. *Pacecco di Rosa*, Madonna delle Grazie; 64. *Jose Ribera*, surnamed *Spagnoletto*, St. Bruno adoring the Holy Child, on copper; 56. *Traversa*, Girl with a dove; 75. *Giordano*, Pope Alexander II. consecrating the church of Monte Cassino (p. 5); 76. *Giordano*, Christ shown to the people (after Dürer); 72. *Dom. Gargiulo*, The smoker. — The large walnut cabinet in the centre of the room, adorned with carved reliefs from the life of St. Augustine, dates from the 16th cent. and was formerly in the sacristy of the monastery of Sant' Agostino degli Scalzi. It contains mediæval and Renaissance ivory carvings, engraved rock-crystals, miniatures, and the like, most of which were once in possession of the Farnese family; also a small silver-gilt Diana on the stag, with clockwork, probably the toy of some juvenile prince. A cabinet by the wall of the exit, from the same church, contains majolicas from Urbino and elsewhere. By the window: the \**Cassetta Farnese* in gilded silver, executed by *Giovanni Bernardi da Castelbolognese*, a goldsmith of Bologna (ca. 1544), with six large and beautifully cut stones representing Meleager and Atalanta, Procession of the Indian Bacchus, Circus games, Battle of Amazons, Battle of the Centaurs and Lapithæ, Battle of Salamis. — By the other window: an admirable bronze bust of Dante, said to have been modelled from his death-mask.

Room V (German and Flemish Schools). 20. *L. Giordano*, Venus and Cupid asleep; 40. *School of Lucas Cranach*, Christ and the adulteress; 42. *Amberger* (?), Portrait; 51. *Unknown Artist* (not *Holbein*), A cardinal; \*44. *Neapolitan School of the 15th Cent.* (not *Jan van Eyck*), St. Jerome extracting a thorn from the paw of a lion; 54. *Pieter Brueghel the Elder*, Parable of the seven blind men; no number, Copy in pastels of the *Topers* by Velazquez (original in Madrid). Also, two cartoons by *Raphael*.

Room VI (Netherlandish Schools). 12. Ascribed to *Van Dyck*, Portrait of a nobleman; 17. Ascribed to *Rembrandt*, Portrait; 19. *Frans Snyders*, Hunting-scene; 36. *School of Van Dyck*, Crucifixion; 61. Collection of 21 miniatures of the House of Farnese; 73. *Mich. Mierevelt*, Portrait; 78. *Ferd. Bol*, Portrait; 83. Ascribed to *Van Dyck*, Portrait of a Princess Egmont; 89. *Van Bassem*, Villa Medici at Rome in 1615. — Entrance hence into the collection of bronzes, see p. 78.

From the 5th Room of the paintings we enter a circular room, the first of the collection of vases (see below), and pass thence to the left into the **Museo Santangelo**, which occupies three rooms. This museum was purchased by the city of Naples in 1865. For admission apply to the custodian.

**1st Room: Vases.** In the cabinet in the centre, a vase with Bacchanalian scene. In the middle of the cabinet, on the left, Bacchanalian feast with an armed dancing-woman. To the right, by the window, a "Cabinet with drinking-horns (rhyta).

**2nd Room: Terracottas and Small Bronzes.** On the left, in the corner, a vase from Nola, with the return of Hephæstus to Olympus.

**3rd Room: Collection of Coins.** On the second table in the middle of the room, an interesting selection of 'aes grave' and other Italian coins. Also several large vases: to the left of the entrance, a vase with Pelops and CENOMAUS. In the centre, a vase with Orpheus in the infernal regions. Opposite the entrance, to the right, Mercury and Spes, relief-mosaics from Metapontum, unique of their kind. Cock-fight.

We now return to the **\*\*Collection of Vases**, which begins with the circular room mentioned above, and occupies seven rooms. It is very extensive and valuable, and is particularly rich in specimens of the handsome vases of Lower Italy. The finest specimens are placed by themselves on short columns. A few special varieties are exhibited in Room I.; Rooms 2-5 contain vases of Italian origin, arranged according to the localities in which they were found; and Rooms 6 and 7 are devoted to Greek vases. — As Greek vase-painting was adopted by the Etruscans and modified according to the national taste, so this branch of art was strongly influenced in Lower Italy, and especially in Apulia, by the peculiar character of its inhabitants. The vases here are of large and imposing dimensions, and the artists, not satisfied with the decoration of painting alone, have frequently super-added reliefs to adorn the necks and handles. Their aim appears to have been to cover, if possible, the entire surface of the vase with the colours. The different series of representations, one above another, which they bear, are often without connection; or the centre is occupied by an architectural design and surrounded irregularly with groups. The figures are generally of a somewhat effeminate mould, and great care appears to have been bestowed on the delineation of rich but scantily folded garments. The representations are for the most part borrowed from the ancient Greek tragedy, but in some cases scenes of a more Italian character are observed. As the ornaments, weapons, etc., of the deceased were deposited with his remains in the tomb, so also were these vases which had adorned his home; in some cases, however, the nature of the subjects leads to the conclusion that they were manufactured for this express purpose. The period of their manufacture is believed to have been shortly after the reign of Alexander the Great.

The floors of the rooms are paved with ancient, but freely restored *Mosaics*.

**1st Room.** Cabinet 1 contains archaic crude black vases; Cab. 2. Calene vases (p. 7); Cab. 3-7. Vases from Lower Italy with a peculiar native system of ornamentation; Cab. 8. Vases from Lower Italy with geometrical

ornamentation. Between Cab. 7 and 8: *Orestes* and *Electra* at the tomb of *Agamemnon*.

2nd Room. Pavement from the house of *Diomedes* at *Pompeii*. Opposite the window: Two large vases, one with the *Death of Archemorus*, the other with the *Funeral sacrifice of Patroclus*. To the left of the window: *Medea* fleeing after the murder of her children. In the corner to the right: *Lycurgus*, blinded by *Bacchus*, slaying his wife.

3rd Room. Actors with masks. Opposite the window: Large vase, from *Euvo*, the largest vase yet discovered, with a *Battle of the Amazons* and *Orpheus in Hades*. By the window in the corner to the right: *Rape of the golden fleece*. To the left of the door to the following room: *Orestes* seeking refuge from the *Furies* at the statue of *Artemis*.

4th Room. Opposite the window, the celebrated large *Vase of Darius* from *Canosa*: *Darius* planning the conquest of Greece; above is *Hellas*, at whose side *Athene* and *Zeus* are standing; beneath are the *Persian provinces* on which subsidies are levied for the war, with accompanying names.

5th Room. At the window: *Jason* overcoming the bull, and several unidentified scenes.

6th Room. Greek vases chronologically arranged, beginning at the back wall to the left. Cab. xl. *Corinthian* vases; Cab. xli. *Chalcidian* vases; then *Attic* vases, the earlier with black, the later with red figures. By the window: \*Vase with lid, with *Bacchic* sacrifices; below, \**Destruction of Troy*.

7th Room. Greek vases continued. On the left wall, *Lecythi* (vases for ointment), remarkable for the painting on a white ground. In the centre: \**Battle of Amazons*, opposite: *Lecythus* with reliefs of *Marsyas* and *Apollo*. To the right: Actors with masks. — The entrance hence to the small bronzes is closed. We therefore return to the picture-gallery.

The collection of the \*\**Small Bronzes* (adjoining the last room of the picture-gallery, p. 76) is the finest of its kind in existence and is arranged in a masterly fashion. It consists chiefly of household utensils, lamps, candelabra, tools of all kinds, musical and surgical instruments, weapons, etc., most of them found at *Pompeii*, and is admirably adapted to convey an idea of the life and habits of the ancient Italians. The use of most of the objects is too obvious to require explanation.

1st Room: The most valuable objects are in the centre, grouped around three large *Money-Chests*, such as usually stood in the *Atria* of *Pompeian* houses. To the left of the corner: *Dish Warmer*, in the form of a fortress. *Brasier*. *Cooking Stove*. *Table Support*, with *Victoria* bearing a trophy. Farther on, parallel with the window-wall and by the windows: *Bisellia* (seats of honour) decorated with heads of horses and swans, and a large shallow *Dish* with inlaid silver ornaments. *Braziers*. In a glass-case, \**Tripod* richly decorated, from *Herculaneum*. Then iron *Stocks* from the gladiators' barracks at *Pompeii*, near which three skeletons were found. Farther back, on a marble table: *Candelabrum* from the *Villa of Diomedes*, consisting of a square slab which bears a small *Bacchus* riding on a panther besides a small altar and a pilaster adorned with a mask and *bucranium* (skull of an ox); the lamps hang from four branches; those at present placed there are not the original. Then, *Baths*. Large *Brasier* from the *Thermæ* at *Pompeii* (p. 137), ornamented with a cow's head, the armorial bearings of the founder *M. Nigidius Vacca*. — The Cabinets along the wall are numbered

from right to left, beginning at the left entrance. I-XIV. *Bronze Vessels*. xv, xvi. *Water-Taps and Gargoyles*. xvii. *Implements of the Palaestra*, including numerous *Scrapers* (strigiles) for removing the oil and dust from the body after gymnastic exercise; *Oil Flasks* and *Dishes*; garniture of a ring. xviii-xx. *Door-plates, Bolts, Locks, and Keys*, with fine inlaid work. xxi-xxiii. *Iron Utensils*. xxiv-xxvii. *Lamps and Lamp-Stands*. xxviii-xxxi. *Mountings, Handles, Table Supports*, etc. — Among the cabinets stand several *Candelabra*.

2nd Room: A *Model of Pompeii*, originally representing the ruins as they were in 1874 and added to since then (comp. Plan, p. 120; on a scale of 1:100). — Along the walls are ancient disk-shaped *Bells*, and numerous bronze vessels and candelabra. Cabinets xxxii-xliii, 1-lv, lviii-lx. contain *Utensils* of various kinds and shapes. xliv, xlv. *Ladles and Funnels*; elaborate *Cooking Apparatus*. xlv. *Tripods*; *Inkstands*; small *Braziers*; small *Seats*; *Letters*. xlvii-li. *Scales and Weights*. lvi. *Mirrors and Ink-holders*; below, objects in *Bone and Ivory*. lvii. *Bells, Harness, Ornaments, Buckles* (fibulæ). — In the glass-cases: lxi. *Compasses, Fish Hooks, Anchors, Steering Apparatus*. lxii. *Musical Instruments*, including a bag-pipe and the 'sistrum' or rattle used in the worship of Isis. lxiii. *Astragali, Dice, Tesseræ* (tickets of bone, ivory, etc., including some theatre-tickets). lxiv. *Sieve*. lxiii b. *Trinkets and Toilette Articles* in bronze and ivory. lxv, lxvi. *Surgical Instruments*. lxvii, lxviii. *Ivory and Bone Carvings*. — To the left, near the model of Pompeii: *Leadén Vessels* of cylindrical form. — At the back is a *Triclinium*, or three dining-sofas, each for three persons (the table was placed in the middle).

The last room contains the \**Collection of Precious Relics (Oggetti Preziosi)*, antique cut gems, and gold and silver objects.

BY THE WINDOW, the celebrated \**Tazza Farnese*, a vessel of onyx with beautiful reliefs, the largest of its kind. On the outside, a large Medusa's head in relief; in the inside, a group of seven persons, referred by some to the occasion of an inundation of the Nile, by others to a festival in spring, instituted by Alexander at the foundation of Alexandria.

TABLES IN THE CENTRE. The first near the window contains the *Cameos*, or stones cut in relief, many of which are very interesting: in front of the case to the left, 16. Zeus in conflict with the Titans, by Anthemion; 32. Head of Medusa; 44. A fine head of Augustus; 65. Part of the group of the Farnese bull, said to have been used as a model at its restoration; below it, 1857. Head of a Vestal. — Adjacent are the *Intagli*, or stones on which the designs recede (so placed that the designs are seen through the stone): 209. Ajax and Cassandra; 213. Apollo and Marsyas; 392. Bacchante. The table in the middle contains cut gems of the mediæval and Renaissance epochs.

The CABINETS by the entrance-wall and the window-wall and at the front part of the left wall (figures) contain well-executed *Objects in Silver*: Vases, goblets, tablets, spoons, buckles, medalion reliefs, etc. The most noteworthy objects are the following: Six fine large vases; Six goblets with foliage; Small sun-dial; Vase in the shape of a mortar, with the apotheosis of Homer; Three four-legged vessels; Rings from Greek tombs at Armento in the Basilicata; Silver Plate from the house of Meleager at Pompeii, including two handsome goblets with centaurs.

The *Objects in Gold* begin at the farther end, to the right, with the Greek ornaments, which include a diadem from Venosa, and ornaments found in a tomb at Taranto; large gold lamp from Pompeii, admirably executed and well preserved. Then, opposite the entrance, ornaments from Herculaneum and Pompeii, some set with pearls and precious stones: earrings and finger-rings, including a gold ring with a portrait and the artist's name Anaxilas; necklaces; two bullæ; armlets in the form of serpents. Farther on, ornaments in glass and amber.

#### **V. The Higher Quarters: Capodimonte, Corso Vittorio Emanuele, Castel Sant' Elmo, San Martino.**

The continuation of the Toledo beyond the Museum is formed by the STRADA SANTA TERESA DEGLI SCALZI (Pl. E, 3, 2), which gradually ascends. From the beginning of this street, opposite the N. W. corner of the Museum, the Strada Salvator Rosa (p. 82) diverges to the left. We follow the Strada Santa Teresa, and in about 10 min. cross the *Ponte della Sanità*, a viaduct constructed in 1809 across the quarter della Sanità, which lies below.

Descending to the left immediately beyond the bridge, and from the lower end of the street entering the winding *Strada San Gennaro de' Poveri* to the right, we soon reach the large hospice or poor-house of that name. At the back of the building is the church of San Gennaro (St. Januarius) founded in the 8th cent. on the site of a chapel where St. Januarius was interred, but now completely modernized. The passage leading to the inner court is embellished with frescoes from the history of the saint by *Andrea da Salerno* (?), unfortunately in bad preservation. At the back of the church is the entrance to the extensive Catacombs (Pl. D, 1) of Naples, admission to which is obtained by applying to the porter of the hospice (1 fr. for each person, and trifling fee to the attendant).

The Catacombs of San Gennaro consist of four main galleries, of which, however, two only are now connected by staircases and accessible to visitors, together with a long series of lateral passages and burial-chambers (*cubicula*). Along the walls are excavated niches of three different forms, ranged in rows one above another. A few of the chambers lie below the level of the galleries. The oldest part of the catacombs dates from the first century of our era. In point of architecture they far surpass the Roman, though inferior in every other respect. The two large ante-chambers were used for the religious services customary at an interment.

Information as to the history and decorations of these early Christian burial-places will be found in *Baedeker's Central Italy*. The inscriptions found here have been placed in the Museum. Among the paintings may be mentioned the pleasing decorations of the two ante-rooms,

which recall the Pompeian style, a figure of the Good Shepherd in the first gallery, the portraits on the tomb of Theotecnus (beginning of the 4th cent.) in the second gallery, and a figure of Christ of the 5th or 6th cent. (but frequently retouched) in the so-called *Basilica di San Gennaro*. The bones which fill many of the chambers and corridors are generally those of victims of the plagues which ravaged Naples in the 16th century. The Priapus column with the Hebrew inscription is a mediæval hoax.

There is another (but unimportant) series of catacombs, of the 4th and 5th cent., beneath the church of Santa Maria della Sanità, below the bridge of that name.

The **STRADA NUOVA DI CAPODIMONTE**, as the street ascending beyond the Ponte della Sanità is called, leads in a few minutes to a circular space called the *Tondo di Capodimonte* (Pl. E, 1; ordinary cab-fares thus far). The road now describes a long curve to the left and then divides, the N. branch leading to Secondigliano, and the S. branch to the entrance of the park of Capodimonte. Walkers ascend the steps, and at the top follow the road to the right. From the Tondo di Capodimonte to the palace is a walk of 7 minutes. — A short distance before the park-gates is the large main reservoir of the new waterworks (*Acqua di Serino*; Pl. F, 1; p. 32), with five basins hewn in the rock, and a capacity of 80,000 cubic mètres. Permission to inspect the works is obtained at the office of the Naples Waterworks Co., Strada Chiatamone 5 bis.

The royal **Palazzo di Capodimonte** (Pl. E, F, 1; daily 10-4, with permesso, see p. 36; guide not necessary for the garden), situated above the town to the N. on the eminence of that name, was begun in 1738 by Charles III., but not completed till 1834-39 in the reign of Ferdinand II. The edifice was designed by *Medrano*, the architect of the Teatro San Carlo. The \*Gardens are partly laid out in the English style. Splendid views are enjoyed from the large evergreen oak and other points. Permessi must once more be shown at an enclosed part called the *Bosco* (fee 25-50 c.; inaccessible in April and May when the pheasants are sitting). One-horse carriages are not admitted to the park.

The palace contains the royal **MUSEO DI CAPODIMONTE** (see 1 fr.), a somewhat extensive, but not very valuable collection of pictures, chiefly by modern Neapolitan masters, and of modern sculptures, distributed throughout the different apartments. The names of the artists are attached to the frames. The following are worthy of mention: *Hackert*, Wild-boar hunt in the Bosco di Persano; Chase of wild fowl on the Lago Fusaro, by the same; *Lemasle*, Marriage of the Duchesse de Berry; *Camuccini*, Death of Cæsar; *Celentano*, Benvenuto Cellini at the Castel Sant' Angelo; *Hayez*, Ulysses and Alcinous; a table with ancient mosaic from Pompeii; *Marnelli*, Cleopatra at her toilet; *Virginia Lebrun*, Portraits of the Duchess of Parma and Maria Theresa; *Angelica Kaufmann*, Ferdinand I. and his consort with their children; *Podesta*, Orpheus; *De Angelis*, Death of Phædra; *Guerra*, Ossian; *Postiglione*, Androcles; *Bergé*, Epaminondas at Mantinea; *Carelli*, Capture of the Porta Pia at Rome, Sept. 20th, 1870; *Vanvitelli*, View of Piedigrotta. — The palace also contains a collection of porcelain from the former manufactory of Capodimonte, including some exquisitely delicate and transparent specimens of *pâte tendre*, coloured decorations in relief, and (later) imitations of the antique. The manufactory was founded in 1743 by Charles III.,

improved in 1771 by Ferdinand IV., and suppressed by the French in 1807. The valuable collection of armour (*Armeria*) contains the ancient accoutrements of Kings Roger and Ferdinand I., of Alexander Farnese, and of Victor Amadeus of Savoy; the sword presented by Ferdinand I. to the gallant Scanderbeg (d. 1467); also an ornamental cradle presented by the city of Naples to the present queen Margherita in 1869.

Near Capodimonte are the villas *Meuricoffre* (Pl. E, 1; generally open on presentation of the visitor's card), *Ruffo*, *Avelli*, and *Forquet*, commanding fine views in all directions. — To the W., opposite Capodimonte, stands the *Villa Gallo* (Pl. D, 1), founded in 1809 by the Duca di Gallo.

Following the Salita di Capodimonte, opposite the entrance to the park of Capodimonte, and after a few minutes turning to the left, we reach the **Observatory** (*Osservatorio Reale*, Pl. F, 1), occupying the summit of the hill. It is popularly called *La Specola*, or, after the villa of a Spanish marquis which once stood here, *Miradoirs*. The observatory was founded in 1812, and enlarged in 1820 from plans by the celebrated *Piazzi* (d. 1826), under whom it attained a European reputation. The present director is *Emanuele Fergola*. — On the way to the observatory a path descends in steps past the church *de' Miracoli* to the Strada Foria (p. 41).

Opposite the N.W. corner of the Museum, as mentioned at p. 79, the STRADA SALVATOR ROSA (Pl. D, E, 3, 4) ascends the heights of Sant' Elmo and the Posilipo. Donkeys may be hired at the foot of the hill, and also farther up: to San Martino 1-1½ fr. (as quick as a carriage, or quicker). The electric tramway (No. 8, p. 23) ascends hence to the Corso Vitt. Emanuele. In 10 minutes' walk from the Museum we reach the small *Piazza Salvator Rosa*, where the Strada Salvator Rosa turns to the right towards *Arenella*, birthplace of Salvator Rosa, the painter (1615-73).

In a straight direction begins here the \***Corso Vittorio Emanuele** (Pl. D, 4; E, 5; B, C, D, E, 6; B, 7; tramway, see p. 23), which is carried by means of windings and several viaducts round the hills of Sant' Elmo and the Posilipo. It then skirts the slopes for some distance, and at length gradually descends to the *Piazza di Piedigrotta* (p. 86) and the *Mergellina* (p. 87), commanding admirable views of the town, the bay, and Mt. Vesuvius. The road was begun by the Bourbons for military purposes, but was not completed till 1875. The distance from the *Piazza Salvator Rosa* to *Santa Maria di Piedigrotta* is upwards of 2½ M. From the Corso a number of lanes descend, some of them by means of steps, to the lower part of the city. Those diverging from the first third of the road lead to the Toledo, those from the last third descend to the Chiaia.

Sant' Elmo and San Martino are reached from the Corso Vittorio Emanuele by means of two somewhat steep BRIDLE PATHS, ascending in places by shallow steps. One of these, the *Pedimentina di San Martino* (Pl. E, D, 5), begins about ½ M. from the Piazza Sal-

vator Rosa, beyond the viaduct and beside the house No. 350, and reaches the entrance of the Castel in  $\frac{1}{4}$  hr. The other, the *Salita del Petraio* (Pl. D, 6, 5), begins about 10 min. farther on, between the houses Nos. 227 and 226. Donkeys for hire at both. — A much longer route is by the carriage-road, following the Strada Salvator Rosa to the small chapel of *Santa Maria di Costantinopoli* (Pl. C, 4), and diverging there to the left (carriage, see p. 22).

The easiest ascent is by means of the ELECTRIC TRAMWAY (p. 23; No. 8b; upper station to the N. opposite that of the second cable-tramway), or by one of the CABLE TRAMWAYS mentioned at p. 23, which pass under the Corso and unite the lower town with the new quarter of *Rione Vomero* (Pl. C, D, 5), still only partly built and sparsely inhabited. One cable-tramway has its lower terminus at *Monte Santo*, to the W. of the Toledo (Pl. E, 4; p. 41), the other, more convenient for the majority of travellers, begins in the *Rione Amedeo* (Pl. C, 6), and each has an intermediate station in the Corso Vitt. Emanuele. The upper terminus of the former line is about  $\frac{1}{4}$  M. to the N.W. (turn to the left from the exit), that of the other  $\frac{1}{2}$  M. to the W. (turn to the right) of the entrance to the Castel Sant' Elmo, on the N.E. side (marked 'Ingr.' on our Plan).

The *Castel Sant' Elmo* (875 ft.), formerly *Sant' Erasmo*, or *Sant' Ermo*, was erected under Robert the Wise in 1343 and considerably enlarged and strengthened in the 15-17th centuries. The vast walls, the fosses hewn in the solid tuffstone rock, its subterranean passages, and ample cistern formerly obtained for it the reputation of impregnability. The fort is now used as a military prison, and is accessible only by special permission.

On entering the precincts of the fortifications we proceed to the suppressed Carthusian monastery of —

\**San Martino* (Pl. D, 5), which is not less remarkable for the beauty of its situation and its views, than for the value of its contents. It was begun in 1325 by Duke Charles of Calabria, but was entirely rebuilt in the 17th century. Admission, see p. 29. If time be limited, the Belvedere should first be visited.

Beyond the court, in which is situated the main entrance (always closed) of the church, we reach the MONASTERY COURT, where sarcophagi, inscriptions, marble coats-of-arms, etc., are exhibited, and enter a wide archway, immediately to the right in which is the former laboratory of the convent, a large and lofty vaulted apartment; on the walls are church-banners. — The HALL to the left of this contains pictures, for which there was no room in the Museo Nazionale. The title and artist's name are attached to the frame in most cases. Some of the pictures are good examples of Neapolitan masters of the 16-17th centuries. In the centre of the apartment is the gorgeous *Barge*, used by Charles III. for excursions in the Gulf of Naples. The adjoining Room contains *Battle Pictures* (explained by the attendant) and ancient *Views of Naples*, with an interesting representation of a royal visit to the festival of Piedigrotta. The *State Coach* in the centre used to appear in municipal festivals at Naples, and was occupied by Victor Emmanuel and Garibaldi on entering the city in 1860. The uniforms of the former *Consiglieri Municipali* are preserved in a case in this room. A third small Room contains ancient banners.



We now return through the laboratory to the monastery-court, and enter a long, narrow CORRIDOR by the open door in the middle of the wall. Here on each side is an open door. — That to the left admits to a room containing *Models of Italian Fortresses*. — The door to the right leads through a passage to a \*Representation of the Infant Christ and his mother at the foot of a ruined temple, with the three Magi, and scenes of Neapolitan life, in a mountainous landscape. This 'Presepe', the delight of all Neapolitans, young and old, is worth seeing on account of the costumes and as a specimen of the erections which have been common at Christmas in the private houses and churches of Naples since the 16th century.

The narrow corridor leads to the \*CLOISTERS, with 60 columns of white marble. — We then traverse (door immediately to the left) the AUDIENCE Room and the CHAPTER-HOUSE, the roof of which is painted by Corenzio (to the left, the 'Coro dei Laici Conversi'), to the church, of which we first enter the choir.

The Church, which consists of a nave with three chapels on each side, is richly embellished with marble. On the ceiling is an Ascension, and between the windows the Twelve Apostles, by *Lanfranco*. Over the principal entrance, a \*Descent from the Cross by *Stanzioni* (damaged), and next to it, Moses and Elias by *Spagnoletto*. The twelve Apostles above the arches of the chapels are by the same artist. Frescoes of the choir by the *Cavaliere d'Arpino*. The Crucifixion by *Lanfranco*. On the wall at the E. end, Nativity, unfinished, by *Guido Reni* (who died during the progress of the work). On the sides: to the left, Communion of the Apostles, by *Spagnoletto* (in the style of Paolo Veronese), and Christ washing the disciples' feet, by *Caracciolo*; to the right, the same subject by *Stanzioni*, and Institution of the Eucharist, by the pupils of P. Veronese. The marble decorations of the church, twelve different roses of Egyptian basalt, after *Cosimo Fansaga* of Carrara, the beautiful mosaic marble pavement by *Presti*, and the high-altar by *Solimena* also merit inspection. — The SACRISTY, entered to the left from the choir, is adorned with intarsias by *Bonaventura Presto*, and paintings by the *Cavaliere d'Arpino*, *Stanzioni*, and *Caravaggio*. — Beyond it is the TESORO, containing as an altar-piece a \*Descent from the Cross, the masterpiece of *Spagnoletto*, fine in colouring and admirable for its delineation of pain; on the ceiling, Judith, by *Luca Giordano*, said to have been painted in 48 hours, when the artist was in his 72nd year.

We return through the chapter-house to the cloisters; immediately to the right is the entrance to the —

MUSEUM. Room I. Silver vessels; objects in marble; reliquary. — Room II. Majolicas from Castelli in the Abruzzi (*Collection Bonghi*), interesting as specimens of a local industry, but otherwise unimportant; most of the pieces date from the 17th cent. or later. — Room III. Early Venetian glass, porcelain, and ivory carvings; huge old choir-books with miniatures (16th cent.); priest's robe; lady's court-dress of the time of Ferdinand VII. — Room IV. Mirrors with chased figures; old chairs. — Room V. Prison-jacket and other relics of the Italian statesman *Carlo Poerio* (1803-67; comp. p. 41) and of his brother *Alessandro*, the patriotic poet (b. 1802), who died in 1848 from wounds received at the defence of Venice; the hat of *Card. Ruffo*; bust of the monk *Lampanella*, executed in 1848. — From R. II. we turn to the right into Room VI. Reduced copies of antique sculptures. To the right, in a niche, is the wax figure of Padre Rocco, a Neapolitan street-preacher and philanthropist who died at the beginning of the 19th century. — Room VII. On the floor of this room are mosaics of the signs of the Zodiac. The remainder of the collection of majolicas. The best pieces are (beginning to the right): *Hellodorus*; *Israelites crossing the Red Sea*; *Toilette of Venus*; *Diana asleep*; *Judgment of Paris*, a curious rendering by *Ant. Lolli*; *Apollo and the Python*; *Boar-hunt*; *Battle of Alexander*; *Bacchic procession*; *Galatea*; *Jupiter and Juno* (groups from the frescoes by the Carracci in the Pal. Farnese in Rome); *David and Goliath*; *Finding of Moses*; *Bacchus and Ariadne*. — Room VIII (to the left of R. I). Uniforms of the Bourbon period; two large paintings of the capture of Capri by Murat. — Rooms IX and X. Modern pictures. Embroidery in silk (Judith, Esther, Flight into Egypt, etc.).

At the end of the right wing of the cloisters is a door leading to the right through a corridor to the *Belvedere*, a hexagonal room with two balconies commanding exquisite views of the city, the bay, Mt. Vesuvius, and the fertile country as far as Nola and the Apennines. It is less extensive than that from the walls of Castel Sant' Elmo, but more picturesque.

Farther on in the Corso Vittorio Emanuele lie the hotels mentioned at p. 19. Beside the Hôtel Bristol is a stopping-place of the Rione Amedeo cable-tramway (p. 23). Thence a street descends past the small *Parco Margherita*, and a little farther on a private road ascends to several villas belonging to *Conte G. Grifeo*. Beyond Parker's Hotel the *Via Tasso* diverges to the right (see below). The first station of the *Cumae Railway* is farther on between two tunnels (Pl. B, 6; p. 92). — The Corso Vitt. Emanuele ends at the Piazza di Piedigrotta (see p. 86).

### VI. Hill of Posilipo.

A most interesting circular tour may be made from the Corso Vittorio Emanuele up the *Via Tasso* to the top of the hill of Posilipo and thence back by the *Strada Nuova di Posilipo* (p. 87) to the Villa Nazionale; a walk of  $8\frac{1}{2}$  hrs. or a drive of  $1\frac{1}{2}$ -2 hrs. Cabs should be hired by the hour, as shown under b on p. 22. Walkers may save  $1\frac{1}{2}$  hr. by ascending in the lift (p. 23) to the hill before the village (p. 86) of Posilipo, and by returning by tramway (p. 23; No. 1) from Capo di Posilipo or the Palazzo di Donn' Anna (p. 88). — The view is best in the late afternoon.

The hill which bounds Naples on the W., with its villages and numerous charming villas, derives its name of *Posilipo*, or *Posilipo*, from *Paustlypon* ('sans-souci'), the villa of the notorious epicure Vedius Pollio, afterwards the property of Augustus, which was gradually extended to the whole hill. The Posilipo is most conveniently visited either from the Corso Vittorio Emanuele or from the Villa Nazionale. We begin with the former.

The *\*Via Tasso* (Pl. B, A, 6), finished in 1885, which diverges from the Corso Vitt. Emanuele beside Parker's Hotel (see above) and gradually ascends the hill of Posilipo, commands most beautiful views of Naples and its bay, and of Vesuvius. The street from the Corso to the top of the hill is barely  $1\frac{1}{4}$  M. in length, but for the ascent about  $\frac{3}{4}$  hr. is required. The first house on the left is the *International Hospital* (p. 24). Farther on are some new villas. At the top is the *Trattoria Pallino* (p. 21).

The 'Strada Belvedere' (Pl. A, 6), leading from the Vomero (p. 83) and running destitute of view between garden-walls, is joined by the *Via Tasso*, and then ascends, under the name of 'Strada Patrizi', the long hill of Posilipo to the S. Here and there the garden-walls cease and allow of a beautiful view across the Bay of Pozzuoli to Cape Miseno and Ischia. A little before we reach the ( $1\frac{1}{4}$  M.) village of *Posilipo*, the road crosses the line of the Posilipo grottoes (see below), which pierce the hill 465 ft. lower. A new quarter here, for which the name *Parco Savoia* has been proposed, is connected with the new grotto by means of a lift (see

below). At the top is the *Ristorante Promessi Sposi*, commanding a fine view. The road beyond Posilipo, which commands beautiful views, continues in the same direction past the village of *Strato* on the right, to (2 M.) the *Strada Nuova di Posilipo*, which we reach at its highest point, near the *Villa Thalberg* (a little more than 3 M. from the junction of the *Via Tasso*). The distance back to Naples by the *Strada Nuova di Posilipo* is about 4 M. (to the *Piazza Principe di Napoli*, Pl. B, 7, about 3 M.). Comp. p. 87.

The *Piazza Principe di Napoli* (p. 33), at the W. end of the *Villa Nazionale*, is adjoined on the N.W. by LA TORRETTA (Pl. B, 7), an oblong space in which are a tramway-station (Nos. 1, 7, and 8, p. 23) and the station for the steam-tramway to *Fuorigrotta*, *Bagnoli*, and *Pozzuoli* (No. 6, p. 23). The *Mergellina* (p. 87) diverges here to the S.W., while the *Strada di Piedigrotta* leads straight to the W. to the hill of Posilipo.

The *Strada di Piedigrotta* (Pl. B, A, 7), along which the above-mentioned steam-tramway runs, brings us in 5 min. to the small PIAZZA DI PIEDIGROTTA, where the *Corso Vittorio Emanuele* diverges (p. 85). To the left rises the church of *Santa Maria di Piedigrotta*, a building of the 13th cent., but much altered, and finally restored in 1850 after the return of Pius IX. from Gaeta. It contains a very old picture of the Madonna, and an interesting Pietà in the Flemish-Neapolitan style, the wings evidently executed under Sienese influence (2nd chapel to the right). The large side-chapel, to the right of the high-altar, contains the tombs of the Filangieri, and a statue of Gaetano Filangieri, the famous jurist (d. 1788).—For the festival of Piedigrotta, see p. 28.

The *Strada di Piedigrotta* is continued by the *Grotta Nuova di Posilipo* (Pl. A, 7), a tunnel bored in 1882-85 through the hill of Posilipo to replace the old Grotto (now closed), and giving passage to the steam-tramway and other traffic, which creates a deafening noise. It is 800 yds. long (or with the approaches 1100 yds.), 40 ft. high, and 40 ft. wide, and is always lighted with gas. On a few days in March and October, the setting sun shines directly through the grotto, producing a magic illumination. — In the middle is the lift (see above) to the new quarter of Parco Savoia. At the W. end of the tunnel is the village of *Fuorigrotta* (p. 93).

The Old Grotto, reached by the old road diverging to the left from the approach to the new Grotto, but now closed, is a masterpiece of ancient engineering, probably constructed in the reign of Augustus. It is mentioned by Seneca and Petronius, under Nero, as a narrow and gloomy pass. Mediæval superstition attributed it to magic arts practised by Virgil. King Alphonso I. (about 1442) enlarged the opening; a century later Don Pedro de Toledo caused the road to be paved; and it was again improved by Charles III. (1754).

Among the vineyards above the old road, to the S.E., is an ancient Roman Columbarium, popularly known as the Tomb of Virgil (adm. 1 fr. and fee). It is reached by a path ascending in steps to the left, immediately beyond a curve in the road, between the smiths' forges, below No. 9.

The name of the monument is without satisfactory historical foundation, though local tradition favours the assumption that this was Virgil's last resting-place. The poet, as he himself informs us, here composed his immortal works, the *Georgics* and the *Æneid*, and he unquestionably possessed a villa on the Posilipo, and by his express wish was interred here after his death at Brundisium, B.C. 19, on his return from Greece. Petrarch is said to have visited this spot accompanied by King Robert, and to have planted a laurel, which at the beginning of the 19th century fell a prey to the knives of relic-hunters, and has since been replaced. It is on record that in 1326 the tomb was in a good state of preservation, and contained a marble urn with nine small pillars, the frieze of which bore the well-known inscription:—

Mantua me genuit, Calabri rapuere, tenet nunc  
Parthenope: cecini pascua, rura, duces.

Of all this no trace now remains. The following inscription was placed here in 1554:—

Qui cineres? tumuli hæc vestigia: conditur olim  
Ille hic qui cecinit pascua, rura, duces.

To the S.W. of La Torretta (p. 86) diverges the STRADA DI MERGELLINA (Pl. B, 7), which 5 min. farther on crosses the Corso Vitt. Emanuele (pp. 86, 82; ordinary cab-fare to this point), and forms the entrance of the Strada Nuova di Posilipo. The last begins about 1/2 M. from La Torretta, before the street turns a corner.

A little before this corner, we observe above us, to the right, the small Chiesa del Sannazaro, or *Santa Maria del Parto*. (We ascend the approach to the church and mount the steps to the left, which lead in three flights to the terrace above the houses Nos. 10-17.) The church stands on the site of a country house which King Frederick II. of Aragon presented in 1496 to the poet Jacopo Sannazaro (b. at Naples, 1458), for whom he entertained the highest regard. After the house had been destroyed by the French, the aged poet caused the church to be erected by monks of the Servite order in 1529. It derives its name from his Latin poem, 'De partu Virginis' (Naples, 1526).

The church contains a high-altar and six chapels. In the 1st chapel to the right, St. Michael overcoming Satan, by *Leonardo da Pistoja*. The devil is represented with the features of a woman of whom Diomedes Carafa, Bishop of Ariano, was once passionately enamoured. Behind the high-altar is the monument of the poet (d. 1530), executed by *Fra Giovanni da Montorsoli* from a design by *Girolamo Santacroce*. At the sides, Apollo and Minerva, popularly believed to be David and Judith; on a bas-relief between them, Neptune and Pan, with fauns, satyrs, and nymphs singing and playing, an allusion to Sannazaro's poem 'Arcadia'; above is the sarcophagus with the bust of the poet, which bears his academic name: *Actius Sincerus*. The inscription at the base of the monument by Bembo ('Maroni . . . Musa proximus ut tumulo') alludes to the poet's having imitated Virgil. His principal works are idyls, elegies, and epigrams in Latin.

The \*Strada Nuova di Posilipo, which at first skirts the coast, and then gradually ascends round the S. slope of the hill, was begun in 1812 during the reign of Murat, and completed in 1823. It leads between beautifully situated villas, commanding exquisite views, and should on no account be omitted from the traveller's programme. Tramway, see No. 1, p. 22.

Immediately at the beginning of the street rises the *Villa Angri*. On the left ( $\frac{1}{2}$  M. from the Chiesa del Sannazaro), we next observe on the sea the picturesque ruins of the *Palazzo di Donn' Anna* (erroneously called that of the Regina Giovanna), begun in the 17th cent. by *Fansaga* for Donna Anna Carafa, wife of the viceroy Duke of Medina, but never completed. To the left, on the coast, just before reaching the Palazzo di Donn' Anna, we pass the *Trattoria della Sirena*, mentioned at p. 21; in the Palazzo itself are two other trattorie, and just beyond it is the *Trattoria dello Scoglio di Frisio*. In front of the adjacent *Marine Hospital*, a curious group of statuary (St. Francis, Dante, Columbus, and Giotto) was erected in 1883.

Boats for returning are generally to be found below the restaurants: to the *Villa Nazionale*  $\frac{1}{2}$ , to the town 2-3 fr.; Cab from the Piazza del Plebiscito to the Frisio 1 fr. (bargain necessary). The tramway-cars mentioned at p. 23 also pass this point.

The road leaves the sea and ascends in windings round the spur of the hill. To the left, the *Villa Cottrau*, which stretches from the road to the sea, and the *Villa Capella* (tramway-station; passengers going on to the Capo di Posilipo usually change cars); to the right, the *Villa Dini*; to the left again, the *Villa d'Abro*, the *Villa Rendell*, in which Garibaldi (d. 1882) spent his last winter (tablet at the entrance); the *Villa Antona-Traversa*, and the *Villa Gallotti*. On the hill to the right is the huge *Mausoleum of Baron Schilixsi*, in the Egyptian style. To the left, the *Villa Riv'alta*; and to the right, the Regina Margherita Orphanage. About  $1\frac{1}{4}$  M. from the Frisio, beyond a church on the right, with a relief of the Madonna over its portal, a road diverges to the left, descending past the *Villa De la Hante* to the *Capo di Posilipo* (Trattoria). The small church of *Santa Maria del Faro*, in the vicinity, occupies the site of an old lighthouse. We command beautiful views of the Gulf of Naples.

The main road ascends for  $\frac{1}{2}$  M. more to the *Villa Thalberg* and the tramway-terminus, near which it is joined by the road described at p. 86. — [A footpath to the left leads to ( $\frac{1}{2}$  M.) the fisher-hamlet of *Marechiaro*, where there is a favourite trattoria. A few fragments here are said to belong to the villa of Vedius Pollio (see p. 89).] — The road then passes the *Villa Sanssouci* and leads through a deep cutting to a ( $\frac{1}{4}$  M.) projecting round platform ('Bella Vista') which commands a magnificent \*VIEW towards Baginoli, Camaldoli, Pozzuoli, Baia, and Ischia.

The road now descends on the W. side of the Posilipo, commanding a fine view the whole way. On the left,  $\frac{1}{4}$  M. below the round platform, is the entrance to the so-called GROTTA OF SEJANUS, a passage hewn through the rock of the Posilipo, about 990 yds. in length, resembling the old Grotta di Posilipo (fee 1 fr.; the inspection occupies about  $\frac{1}{2}$  hr.).

This is the tunnel whose construction is ascribed by Strabo to *M. Cocceius Nerva* (B. C. 37), almost simultaneously with that of the

Julian harbour on the Lucrine lake by M. Agrippa. It is therefore a mistake to associate it with the name of Sejanus, as it is of much earlier origin. An inscription records that the tunnel was repaired by the Emp. Honorius about the year 400. At the E. end of this passage, especially near the rocky promontory of *La Gatola*, the most beautiful views are obtained of Nisida, Procida, Ischia, Capri, and the bay of Naples.

The custodian conducts the visitor from the grotto to a vineyard in the vicinity (see 50-50 c.), whence a magnificent view is enjoyed (from the top of the hill on the right, to which visitors should request to be conducted). Here also some of the scattered fragments of the *Pausilypon*, or villa of Vedius Pollio (p. 85), are visible, extending from the slope of the hill down to the sea, and overgrown with myrtles, erica, and broom. — In the adjoining property, visible through the hedge, we observe the *Scuola*, or properly *Scoglio* (rock) *di Virgilio*, perhaps once a temple of Fortune, or of Venus Euploea, to whom mariners sacrificed after a prosperous voyage. — The fish-ponds, in which the cruel Vedius was in the habit of feeding large lampreys with the flesh of his slaves, lay nearer the town. — A small *Theatre* is also seen, which belonged to a villa of Lucullus, with seventeen rows of seats hewn in the rock. Besides these are numerous other relics of villas.

The S.W. spur of the Posilipo is called *Capo Coroglio*, opposite which rises the small rocky island of Nisida, the *Nests* of the ancients, an extinct crater, which opens towards the S.W. A mail-boat plies thither twice daily from Bagnoli. On the quay is a quarantine building. On the N. side is a rock, connected with the mainland by a breakwater, and bearing the lazaretto. In the fort is a bagno for criminals.

The son of Lucullus possessed a villa on this island, to which Brutus retired after the murder of Cæsar in the spring of B. C. 44, and where he was visited by Cicero. He took leave here of his wife Portia on his departure for Greece, previous to the battle of Philippi, the news of which caused her to commit suicide by swallowing burning coals. In the 15th cent. Queen Johanna II. possessed a villa here, which was converted into a fort for the purpose of keeping the fleet of Louis of Anjou in check.

From the entrance of the Grotto of Sejanus to *Bagnoli* (p. 94) about  $1\frac{1}{4}$  M., so that the whole distance thither from the *Villa Nazionale* (p. 33) is about 6 M. Bagnoli is a station on the railway and the tramway to Pozzuoli (p. 94).

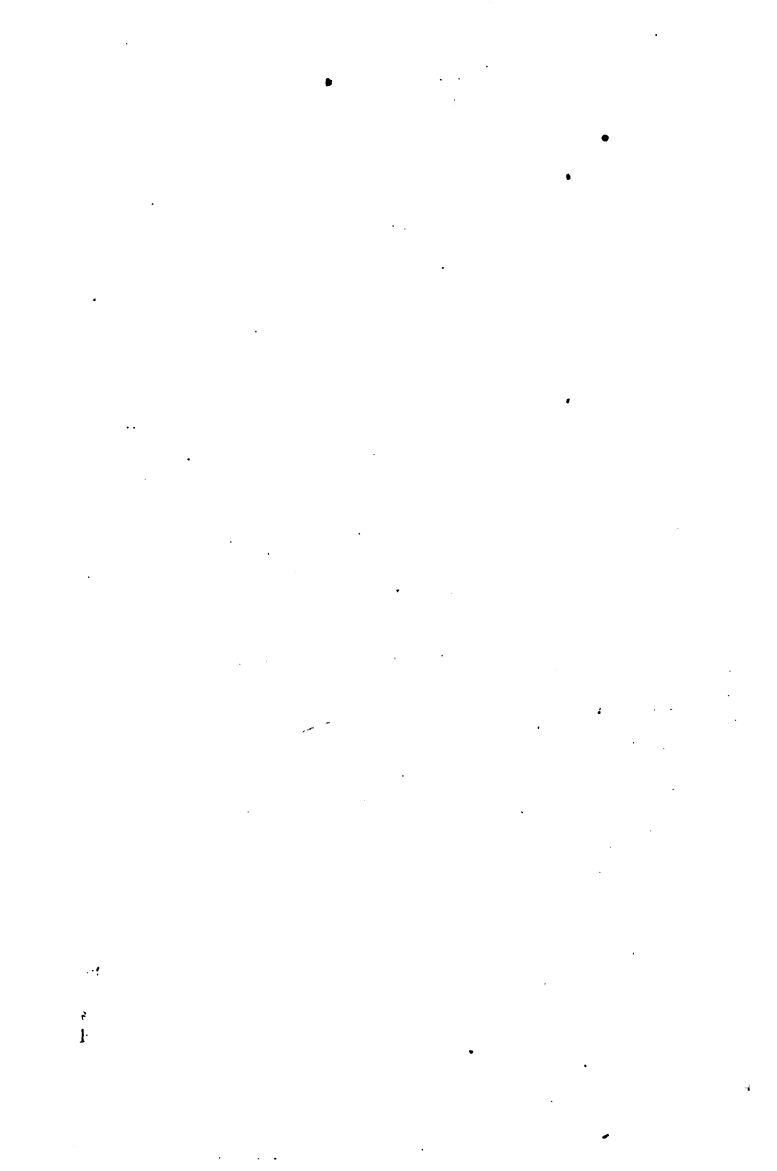
### Camaldoli.

AN EXCURSION TO CAMALDOLI and back, including stay there, takes 4 hrs. by carriage (with one horse 6, two horses 9-10 fr.); on foot  $4\frac{1}{2}$  hrs.; on donkey-back a little less ( $2\frac{1}{2}$  fr. and a trifling fee to the attendant). The bridle-path from Antignano, which walkers will find pleasant, cannot be mistaken if the following directions be attended to (see also Plan, p. 18, and Map, p. 92). — The early morning and the evening lights are the most favourable for the views, particularly the latter. The traveller, however, should start on the return-journey in good time, as the path is rough in places, and it is anything but pleasant to wade through the beggar-haunted suburbs of Naples after dusk. — The monastery is forbidden ground for ladies, who, however, may reach an equally good point of view a little lower (p. 91). The monks supply bread and wine on request, but in any case expect a donation ( $\frac{1}{2}$  fr. for one pers., 1 fr. for a party).

The *Camaldoli Road* to Camaldoli begins at the group of houses known as *Camaldoli*, beside the *Porta San Martino* (Pl. A, B, 2;

comp. also the Map at p. 92), the N.W. gate of the customs wall ('Muro Finanziere' or 'Cinta Daziaria') that describes a wide circle round Naples. This point is reached from the Villa Nazionale via the Grotta di Posilipo and Fuorigrotta (p. 93) and thence by the gradually ascending road outside the customs wall (comp. Pl. A, 5; carr. in 1-1 $\frac{1}{4}$  hr.); or (somewhat shorter) from the Corso Vitt. Emanuele up the Via Tasso, then by the Strada di Belvedere via Antignano and Archetiello (see below), and finally by the road outside the wall. In about  $\frac{1}{2}$  hr. from Cangiani, carriages reach *Nazaret*, a group of houses to the N. of Camaldoli. Here we alight (guide unnecessary), pass through the archway with a tablet bearing the name of the place (beside the Trattoria Fracchiacconi), turn to the left a little farther on, follow the cart-road along the slope of the hill, pass through a hollow way, and then gradually ascend. Bearing to the right, we reach the N. corner of the wall of the monastery-garden in  $\frac{1}{4}$  hr., and proceeding to the right, immediately afterwards the entrance.

PEDESTRIANS, after taking the cable-tramway to the *Rione Vomero*, traverse first this new quarter and then the village of *Antignano* (Pl. C, B, 4), and soon reach *l'Archetiello* (Pl. B, 4; so called from a former gate), where there is an office of the *Dazio Consumo*, or municipal customs on comestibles. About 200 paces farther on, we take the bridle-path diverging to the left a little on this side of the 'Villa Curcio', and passing a group of houses. The path then immediately passes under a viaduct and enters a hollow (to which point our Plan of Naples extends: A, 4, 3). The path runs between bushes and pines. (The path diverging to the left beneath an archway,  $\frac{1}{4}$  M. farther on, must not be followed.) After 20 min., about 100 paces beyond two semi-detached houses, the path turns a little to the left to the (4 min.) farm-buildings, and passes through the wooden gate, immediately beyond which it ascends to the right at a sharp angle, in the direction of the Trattoria di Campagna, affording a fine view of Sant' Elmo, Naples, Vesuvius, and the bay. After 7 min., at the point where the path descends slightly, a path diverges to the right to Nazaret, while our route descends to the left and skirts a gorge, through which is obtained a fine view of Capri. In 3 min. more, at a grotto-like hollow in the rocks (on the right), we pass a path turning sharply to the left, and in 7 min. reach a point where another path diverges to the right to Nazaret and a forest-path leads to the left, while the main path to Camaldoli ascends gradually in a straight direction. Where the road divides, 5 min. farther on, we keep straight on, now rapidly ascending, and in  $\frac{1}{4}$  hr. more we turn to the right to a closed gate, on passing through which riders have to pay 20 c. and walkers 15 c. each. The path then skirts the wall of the monastery-garden and rounds the N.W. corner, where it is joined by the path from Pianura via Nazaret (see above). The path to the point











of view outside the monastery (see below) also diverges here. We reach the entrance to the monastery in 5 min. more. Visitors ring at the gate.

**\*\*Camaldoli**, a monastery of the Camaldulensian order, founded in 1585, was suppressed by the Italian government in 1863, but in 1885 passed into private hands and is still inhabited by ten monks. It stands on the E. summit of an amphitheatre of hills which enclose the Phlegrean plain on the N., being the highest point near Naples (1500 ft.), and commands one of the most magnificent views in Italy. The monastery and church contain nothing worth seeing, and we therefore proceed at once to the garden. The best point of view is straight before us. The view embraces the bays of Naples, Pozzuoli, and Gaeta, the widely extended city (of which a great part is concealed by Sant' Elmo) with its environs, the Agnano valley, the craters of Solfatara and Astroni, the promontories of Posilipo and Misenum, the islands of Nisida, Procida, and Ischia, and the districts of Baiæ, Cumæ, and Liternum. Towards the S. the view is bounded by Capri and the Punta della Campanella. The small towns of Massa, Sorrento, and Castellammare are visible; also Monte Sant' Angelo, the smoking cone of Vesuvius, and the luxuriant plain at its base. To the W. is the open sea, with the islands of Ponza, Ventotene, Santo Stefano, and Isola delle Botte.

Parties which include ladies (p. 89) may reach a scarcely inferior point of view, by striking off by the path descending to the right, between the N.W. corner of the monastery-wall and the entrance (see above), and then proceeding along the slope beneath the wall to a (8 min.) gate (marked '*Veduta Pagliana*'), for opening which a fee of 20 c. for each person is demanded.

At the S. base of Camaldoli lies the village of *Soccavo*, to which a steep and rough path descends in  $\frac{3}{4}$  hr. from the *Veduta Pagliana*, shortly before the 20 c. gate is reached.

## 5. Pozzuoli, Baiæ, Misenum, and Cumæ.

The *Phlegrean Plain*, a district to the W. of Naples, has from time immemorial been a scene of tremendous volcanic activity, and as lately as the 16th cent. has undergone vast changes, of which the traveller will observe traces at every step. This tract is, however, scarcely less interesting in an historical than in a physical point of view. It was here that Hellenic civilisation first gained a footing in Italy, and constant communication was thenceforth maintained between this portion of the peninsula and the East. The legends of Hellenic tradition are most intimately associated with these coasts, and the poems of Homer and Virgil will continue to invest it with a peculiar interest as long as classic literature exists. The prosperity of this lovely coast has long since departed. The grand creations of imperial Rome, the innumerable palatial villas of the Roman aristocracy, have long been converted into a chaotic heap of ruins by convulsions of nature, and have left behind comparatively slight traces of their former magnificence. The malaria, which in summer prevails in many parts of the district, is gradually beginning to disappear owing to the active drainage and cultivation of the soil; and the beauties of Italian nature are still invested with the same charms as they possessed two thousand years ago. Islands and

promontories, bays and lakes, and singularly beautiful indentations of the coast form the chief features of this scenery, which is perhaps without rival.

One day is sufficient to visit the chief points of interest, with the exception of the Lago d'Agnano, which is not specially attractive, and Cumæ, which is interesting chiefly to archæological students. Railway (*Ferrovìa Cumana*, see below) in the morning (to  $\frac{3}{4}$  hr.) *Baia*, thence walk or drive to *Cape Misenum* and on to the *Lago del Fusaro* (on foot 5-6 hrs. incl. halt; carr.  $2\frac{1}{2}$ -3 hrs.); return by railway to (20-25 min.) *Pozzuoli*, and after visiting the Temple of Serapis, the Amphitheatre, and also the *Solfatara* ( $1\frac{1}{2}$  hr.), reach ( $\frac{3}{4}$  hr.) Naples by the steam-tramway. Those, however, who have more time should devote two days to exploring this region as follows. **FIRST:** Take the tramway to the station of *Agnano* in 25 min.; thence on foot to the Lago d'Agnano,  $\frac{1}{4}$  hr., where the Dog Grotto is scarcely worth a visit; walk over the hill (\*View) to the *Solfatara*, 1 hr.; halt there, 20 min.; walk to *Pozzuoli*, and visit the Amphitheatre, Temple of Serapis, Harbour, and Cathedral,  $1\frac{1}{2}$  hr.; drive (carriages generally to be found in Pozzuoli) back to Naples by the *Strada Nuova di Posilipo* (which route must be expressly stipulated for; 4 fr. and fee),  $1\frac{1}{4}$  hr.; in all 5-5 $\frac{1}{2}$  hours. If we take the railway on to Bagnoli, and return thence on foot to Naples, we require  $1\frac{1}{2}$  hr. more. — **SECOND:** Take the railway to *Baia*, and proceed thence as above viâ *Miseno* to the *Lago del Fusaro*. Energetic travellers may add the walk or drive to *Cuma*, returning viâ the *Arco Felice* ( $1\frac{1}{2}$ -2 hrs.).

**Railway.** The *Ferrovìa Cumana* begins at the *Largo Monte Santo*, to the W. of the Toledo (p. 41), and passes beneath the Castel Sant' Elmo by a tunnel,  $1\frac{1}{2}$  M. long, to the ( $1\frac{3}{4}$  M.) *Corso Vittorio Emanuele* station (p. 85), which is the most convenient for the majority of travellers (omnibus from the Piazza San Ferdinando, see p. 24). — Beyond another tunnel is ( $2\frac{1}{2}$  M.) *Fuorigrotta* (p. 93). — The following stations are:  $3\frac{3}{4}$  M. *Agnano Nuovo* (p. 93), 5 M. *Bagnoli* (p. 94),  $7\frac{1}{2}$  M. *Pozzuoli* (p. 94),  $8\frac{1}{2}$  M. *Arco Felice* (p. 98), 10 M. *Lago Lucrino* (p. 98),  $10\frac{1}{2}$  M. *Baia* (p. 99), 11 M. *Cuma-Fusaro* (p. 102),  $12\frac{1}{2}$  M. *Torregaveta* (p. 103). Fares from the *Corso Vittorio Emanuele*: to Pozzuoli 1 fr. 10, 65, 35 c., return 1 fr. 75, 1 fr. 5, 60 c.; to *Baia*, 1 fr. 70, 1 fr. 60 c., return 2 fr. 75, 1 fr. 60, 1 fr.; to *Cuma-Fusaro* 1 fr. 80, 1 fr. 10, 65 c., return 2 fr. 90, 1 fr. 80, 1 fr. 5 c. There are 13 trains daily to Pozzuoli, of which 6 go on to Torregaveta.

**Steam Tramway** (*Tram a Vapore*) from *La Torretta* at Piedigrotta (Pl. B, 7), the terminus of the tramway-line No. 1 (p. 22), to *Pozzuoli* in  $\frac{3}{4}$  hr., almost every  $1\frac{1}{2}$  hr. from 5.30 a.m. (fares 65 and 50 c.). The intermediate stations are *Fuorigrotta* (see below); *Pilastri*; *Agnano* (p. 93); *Bagnoli* (p. 94); *La Pietra*; *Subventi Homini*, and *Prime Case* (p. 94).

**Carriage** with one horse about 10-12 fr. for the whole day, with two horses 20-25 fr. The route and other details should be carefully agreed upon beforehand. — Cab-fares to Bagnoli and Pozzuoli (from the cabstand in the *Strada di Piedigrotta*), see p. 22.

The Guides and Coachmen at Pozzuoli, *Baia*, etc., are extremely obtrusive and importunate; but the following directions, the map, and a slight knowledge of Italian will enable the experienced traveller to dispense with their services. Perhaps, however, the most convenient plan is to take one of the tickets of the 'Service cumulatif avec les voitures publiques de Pouzzoles', issued at the railway-stations of Monte Santo and *Corso Vitt. Emanuele* (see above), and also obtainable from Messrs. Cook and Grimaldi (see above), which include the railway journey to Pozzuoli and back to Naples from any other convenient station and also the use of a carriage from Pozzuoli station to visit the usual sights of Pozzuoli, *Baia*, *Capo Miseno*, *Cumæ*, etc. The prices of these tickets are: 1st class 8 fr., 2nd class 7 fr. 15 c.; two pers. 10 fr. 45, 8 fr. 70 c.; three pers. 12 fr. 90, 10 fr. 25 c. The necessary entrance-fees and gratuities for the various sights are printed on the tickets. The *Capostazione* at Pozzuoli indicates the carriage to which the ticket entitles. Guides (5 fr. per day) may be obtained on application to the railway officials. — For excursion-parties, see p. 30.

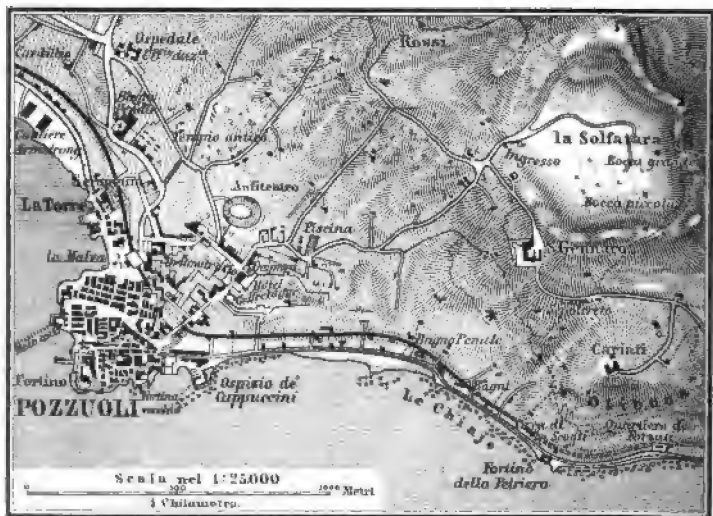












----- Proprietà.

The village of *Fuorigrotta* lies at the exit from the *Grotta di Posilipo* (p. 86). The steam-tramway halts in the piazza beside the little church of *San Vitale*, in the vestibule of which is buried the poet Count Giac. Leopardi (b. at Recanati in 1798, d. at Naples in 1837). The station of the *Ferrovia Cumana* is  $\frac{1}{4}$  M. from the piazza (ascend the *Via Giac. Leopardi*, on the right of the church, and turn to the right at the railway).

Bagnoli is about  $2\frac{1}{2}$  M. from *Fuorigrotta*, beyond the tramway-stations of *Pilastri* and *Agnano*, the latter of which is also a railway-station. From *Agnano* a broad road planted with trees diverges to the former *Lago d'Agnano*,  $\frac{3}{4}$  M. from the tramway.

The *Lago d'Agnano*, which was drained in 1870, is an old crater of irregular form,  $\frac{2}{3}$  M. in circumference. On the S. bank, immediately to the right of the point where the road reaches it, are the old *Stufe di San Germano*, or chambers in which the hot sulphureous fumes rising from the ground here are collected for the use of sick persons (adm. 1 fr. each person). A few paces farther on is the famous *Grotta del Cane*, or *Dog Grotto*. It derives its name from the fact that the ground and sides are so thoroughly impregnated with carbonic acid gas, that the fumes render dogs insensible in a few seconds, and produce a feeling of languor on human beings. Dogs are provided for the exhibition of this somewhat cruel experiment, but the curiosity of the traveller may be sufficiently gratified by observing that a light is immediately extinguished when brought in contact with the vapour. Pliny (*Hist. Nat.* ii. 93) mentions this grotto as: '*spiraacula et scrobes Charonæ mortiferum spiritum exhalantes in agro Puteolano*'. (Adm. 30 c. each person; 1 fr. more is demanded for the experiments with the dog and the light.)

FROM THE LAGO D'AGNANO TO POZZUOLI,  $\frac{1}{4}$  hr., a pleasant footpath leads across the hills to the W. By a solitary house, about 8 min. from the *Dog Grotto*, a road diverges to the left from the above-mentioned *Astroni* road, and skirts the N. base of the *Monte Spina*. After 3 min. we turn to the right, and in 10 min. more to the right again; where the road divides into three (2 min.) we turn to the left, then immediately afterwards to the left again, continuing to follow the main road. At a farm-house (10 min.) the road narrows to a footpath, which ascends steeply past ancient walls to a (8 min.) white building and yard, through which we pass by a door on the left. The *Villa Sarno*, to the left, a little farther on, the tenant of which admits visitors and courteously provides refreshments, is a decayed villa of the Prince Cariatì, commanding a beautiful \*View from the upper terrace. Passing through a narrow dell, the path leads in 8 min. more to the top of the hill, where we take the road to the right. Looking back, we obtain a beautiful glimpse of *Nisida* and *Capri*, and immediately after, by the (5 min.) Capuchin monastery of *San Gennaro* (p. 96), we enjoy a superb \*Survey of *Pozzuoli* and its bay, the *Capo Miseno*, and *Ischia*. After about 4 min. more in a straight direction, we may diverge either to the right to the entrance of the *Solfatara* (p. 96), or to the left to ( $\frac{1}{4}$  hr.) *Pozzuoli*.

The road skirting the W. bank of the dried lake leads to (1 M.) the royal *chasse* or park of *Astroni*, the largest and most important of the volcanic craters in this region, being upwards of 3 M. in circumference, and densely overgrown with holm-oaks and poplars. On the S. side it contains a small lake, and in the centre an eminence of trachytic lava. Picturesque, but somewhat dull park-scenery. Driving is practicable only as far as the margin of the crater. We then ascend the old road to the left to the large gate, where we show our 'permesso' (see p. 36). Fee  $\frac{1}{2}$  fr. The park is sometimes closed in spring, on account of the breeding-season.

When the line approaches the coast, the island of *Nisida* (p. 89) becomes visible on the left.

**Bagnóli** (*Ristorante Figlio di Pietro*, at the tramway-station; *Caffè Lombardo*, at the railway) is a small watering-place with hot springs, some of which contain salt and carbonic acid gas, others sulphur and iron. There are several bath and lodging houses. Bagnoli is much frequented by Neapolitans in July, August, and September. There are two railway-stations: *Bagnoli* and *Terme*. From Bagnoli by the *Strada Nuova di Posilipo* to Naples, see pp. 89-87.

From Bagnoli to Pozzuoli,  $2\frac{1}{2}$  M., the road and railway skirt the coast. In the lava hills (pierced by one long and two short railway-tunnels) which rise near the sea are extensive quarries (petriere), where convicts are employed. The tramway stops at *Prime Case*, just outside the town, at an archway forming the entrance; it then penetrates a small tunnel, and finally stops at the *Piazza Vitt. Emanuele*. The railway passes through a tunnel beneath the town and halts on the N. side.

**Pozzuoli.** — **RESTAURANTS:** *Ristorante Armstrong*, with rooms, at the harbour, near the railway-station (the proprietor, *Vinc. Buono*, speaks French and a little English); *Ristorante G. Politana (Figlio di Pietro)*, in an old convent close to the sea, near the tramway-station.

**GUIDES** (comp. p. 92). For a walk through the town, to the Amphitheatre, and the Temple of Serapis 1 fr., or, with the addition of the Solfatara,  $1\frac{1}{2}$  fr., suffices; donkey to the Solfatara 1 fr. (previous bargain necessary). — The guides and others also importune visitors to buy 'antiquities', which are manufactured at Naples and then buried to give them the requisite coating of rust or verdigris. Genuine antiquities may be purchased of *De Criscio*, in the 'place' in front of the church of the *Deipara*, mentioned at p. 95.

**STEAMBOAT** to *Procida* and *Casamicciola*, see p. 104.

Those who arrive by **TRAMWAY** should alight at *Prime Case* (see above), turn to the right (comp. p. 95), and ascend to the *Solfatara*, *Amphitheatre*, and *Temple of Serapis* ( $1\frac{1}{4}$ -2 hrs. incl. stay). The harbour may be visited in returning, if time permit. — Those who arrive by **RAILWAY** (*Ferrovia Cumana*) first descend from the station to the public gardens (p. 94), follow the highroad to the right to (2 min.) the lane on the right, in which is the entrance to the *Temple of Serapis*. We then ascend the lane farther, cross the railway, and turn to the right to the highroad leading uphill; thence we either cross the highroad diagonally and after 120 paces take the paved '*Strada Mandra*', leading to the left to the 'place' in front of the *Deipara* (p. 95), whence the '*Via Anfiteatro*' leads to the left to the *Amphitheatre* (10-12 min. from the Temple of Serapis); or ascend the highroad (see above) to the left as far as the *Uffizio Daziario*, there turn sharp to the right, and proceed to the Amphitheatre (25 min. from the temple). From the Amphitheatre we proceed as indicated on p. 96, pass to the left of the *Deipara*, ascend to the *Solfatara* (there and back  $\frac{3}{4}$  hr.), and descend to the tramway-terminus at the E. entrance of the town (in all a walk of 2 hrs.).

**Pozzuoli**, a quiet town with 16,000 inhab., situated on a projecting hill and at its base, on the bay of the same name, which forms part of the Bay of Naples, was founded at an early period by the Greeks and named by them *Dicaearchia*. It was subdued by the Romans in the Samnite wars, repeatedly colonised by them, and rechristened *Puteoli*. It afterwards became the most important commercial city in Italy, and the principal depôt for the traffic with Egypt and the East, whence Oriental forms of worship

were introduced here at an early period. St. Paul on his journey to Rome in 62 A.D. spent seven days here (Acts, xxviii). Several ruins, which lie close to the modern town, bear witness to its ancient importance. The town itself presents few attractions. — The volcanic puzzolana earth found in the whole of this district, from which an almost indestructible cement is manufactured, derives its name from Pozzuoli.

From the tramway-terminus a broad paved road ascends to the right in windings, leading to the upper town (see below). — Entering by the gate straight in front of us, we soon reach the principal PIAZZA, in which rise the statue of a senator, bearing the name of *Q. Flavius Mavortius Lollianus*, discovered in 1704 (head originally not belonging to this statue, but also ancient), and that of *Bishop Leon y Cardenas*, viceroy of Sicily under Philip III. — Hence a street to the left runs to the harbour, while the Via Cavour leads to the right to the small *Giardino Pubblico*, stretching from the harbour to the station of the Ferrovia Cumana.

At the harbour are the remains of the ancient pier, called by Seneca *Pilæ*, by Suetonius *Moles Puteolanae*, and now *Ponte di Caligola*. Of twenty-five buttresses, which supported twenty-four arches, sixteen are left, three being under water. They are constructed of bricks and puzzolana earth, and bear an inscription recording that the pier was restored by Antoninus Pius. A common, but erroneous, impression is, that they were connected with the bridge-of-boats which Caligula threw across the bay of Baiæ, in order that, clad in the armour of Alexander the Great, he might there celebrate his insane triumph over the Parthians. — A few min. on the other (N.) side of the square (see above) we reach a lane (with a sign marked 'Bagni di Serapide') diverging to the right from the highroad and leading to the Temple of Serapis (p. 97).

Most travellers will, however, follow the paved road leading to the right (see above) from the tramway-station of Prime Case (p. 94). If we turn to the left at the first bend in this road, we soon reach the Piazza del Municipio, whence we may follow the Via del Duomo and its second side-street to the left to the cathedral of *San Proculo*. This occupies the site of a temple of Augustus, erected by L. Calpurnius, six Corinthian columns from which are still outside. The church contains relics of St. Proculus and the monuments of the Duke of Montpensier, Governor of Naples under Charles VIII. of France, and of Giovanni Battista Pergolese of Jesi, the talented composer of the original *Stabat Mater*, who died at Pozzuoli in 1736 at the age of 26.

We return to the broad road outside the town and ascend it farther, passing the yellow barracks of the Guardie di Finanze (Via Carlo Rosini). After about 12 min. we reach an oblong, the E. (right) end of which is bounded by the *Orfanotrofio Carlo Rosini*, for orphan-girls, and the little church *Deiparae Consolatrici Sacrum*.

The road to the left leads to the Amphitheatre, that straight on, past the façade of the church, to the Solfatara. The ascent to the entrance of the Solfatara on foot takes 20 min. (adm.  $\frac{1}{2}$  fr. each person); 8 min. more to the 'Bocca grande'.

The Solfatara is the crater of a half-extinct volcano, an oblong space enclosed by hills of pumice-stone, from numerous fissures ('fumaroli') in which vapours and sulphureous gases ascend. The ground is hollow in every direction. The powder found at the top, which the guides erroneously call saltpetre, is really ceramohalite, or sulphuretted potter's clay. The ancients (Strabo) called this crater *Forum Vulcani*, and believed it to be connected with the crater of Ischia. The only recorded eruption from it took place in 1198. — Above the Solfatara, towards the E., rise the *Colles Leucogaei*, the white hills whose light-coloured dust was so highly prized by the ancients for colouring groats and other kinds of grain.

Shortly before our route reaches the Solfatara it is joined on the right by a road coming from the Lago d'Agnano (p. 93). The \*View on the latter road is so fine that the traveller should not omit to ascend as far as (6 min.) the Capuchin monastery of San Gennaro, erected in 1580 on the spot where St. Januarius is said to have been beheaded in 305, and ( $\frac{1}{2}$  M. farther on) the *Villa Sarno* (p. 98).

We now return to the open space before the Deipara and traversing it lengthwise to the N. W., passing the antiquarian dépôt of De Criscio, enter the Via Anfiteatro, which brings us in less than 3 min. to the entrance of the Amphitheatre, the most interesting and perfect of all the ruins of Pozzuoli (admission 1 fr. ; Sundays gratis).

The \*Amphitheatre rests on three series of arches, which were surrounded by an external court; the two principal entrances were adorned with triple colonnades. The interior contained four tiers of seats in several compartments (*cunei*), connected by flights of steps. The imperial seat was distinguished by Corinthian columns of black marble. The arena, 369 ft. long, and 216 ft. broad, was excavated in 1838, when a number of subterranean passages and receptacles for the wild beasts, etc., 98 paces long and 53 broad, were discovered. By means of a water conduit (to the left of the principal entrance) the arena could be laid under water when naval combats were to be represented; the outlet is in the principal passage. The entrances for the gladiators, and the air-holes and outlets of the dens of the animals are easily recognised. The celebrated gladiator-combats under Nero, when he received Tiridates, King of Armenia, as a guest at his court, took place here, and even the emperor himself entered the arena. Under Diocletian St. Januarius and his companions were thrown to the wild beasts here in vain, as an inscription on the chapel dedicated to him records, before they were put to death near the Solfatara. The upper tiers of the Amphitheatre afford a splendid view of the gulf and town of Pozzuoli, of Baia, Cape Miseno, and the islands of Procida and Ischia.

On quitting the Amphitheatre we may either return to the space

before the Deipara, thence descend the paved Via Mandra immediately to the right, at the bottom turn to the right, and cross the highroad diagonally (see below); — or from the Amphitheatre we may turn at once to the right and proceed, with a fine view of the Bay of Pozzuoli, to (10 min.) the Ufficio Daziario, there turn sharply to the left and descend the highroad to (8 min.) the junction of the above-mentioned Via Mandra. Hence we proceed to the right, and after 4 min. cross the railway and turn to the left into the Serapis lane, leading, between garden-walls, to the entrance of the Temple of Serapis (on the left side).

The so-called Temple of Serapis, or *Serapeum*, which, however, is more probably an ancient market-hall (*macellum*, as at Pompeii; see p. 127), consisted of a square court, enclosed by forty-eight massive marble and granite columns, and with thirty-two small chambers adjoining. The portico rested on six Corinthian columns (three of which remain), once bearing a rich frieze. In the centre of the court stood a circular temple, surrounded by a peristyle of sixteen Corinthian columns of African marble, which have been transferred to the theatre of the palace at Caserta (p. 10), the bases alone being left. The interior was approached by four steps. The statues of Serapis, which were found here, are now in the Museum at Naples. Two inscriptions mention the restoration of the 'Aedes Serapidis' by Marcus Aurelius and Septimius Severus. The ruin was excavated in 1750, but its lower parts, which are now below the level of the sea, were filled up again in order to prevent unhealthy exhalations. The central portions of the columns are pitted with the borings of a species of shellfish (*Lithodomus*, or *modiola lithophaga*, still found in this vicinity). As the perforations occur only between 13 and 23 ft. above the level of the ground, it was formerly assumed that the lower part of the edifice was at one time buried to a depth of 13 ft., probably by an eruption of the Solfatara, and that subsequently the entire region sank over 20 ft. beneath the level of the sea, and remained immersed until the convulsion connected with the upheaval of Monte Nuovo (p. 98) in 1538. But perhaps a simpler explanation of the borings is that the columns may at one time have belonged to a fish-tank in the market-hall (see above).

The lower end of the Serapis lane debouches on the highroad, which brings us (on the left) in 3 min. to the piazza in front of the station of the Ferrovia Cumana.

The Temple of Neptune is a name applied to another ruin, to the W. of the Serapeum, consisting of a few columns rising from the sea. In the vicinity, also under water, is situated the so-called Temple of the Nymphs, from which a considerable number of columns and sculptures have been recovered. Farther on, a few fragments mark the site of Cicero's *Puteolanum*, a villa delightfully situated on the coast, which the orator in imitation of Plato called his Academy, and where he composed his 'Academica' and 'De Fato'. Hadrian (d. at Baixæ, A.D. 138) was temporarily interred within its precincts, and Antoninus Pius erected a temple on the spot.

Above the amphitheatre was situated a theatre, the ruins of which have not yet been excavated. Other ruins in the vicinity, externally square, internally of circular construction, are believed to have been either *Baths* or a *Temple of Diana*. The *Villa Lusciano* contains the so-called *Labyrinth*, really a *piscina*, or ancient reservoir. The *Piscina Grande*, with vaulted ceiling, resting on three rows of ten pillars each, still serves as a reservoir, and was doubtless once connected with the ancient aqueduct from the Pausilypon to Misenum. — *Roman Tombs* have been discovered in great numbers on the old roads, the *Via Puteolana* to Naples, and the *Via Osmiana* to Cumæ, but most are now mere shapeless ruins. Others in better preservation have been found on the *Via Campana*, leading to Capua, which diverges to the right from the road leading to the N.W. beyond the amphitheatre (comp. the Map, p. 92).

The railway to Cumæ traverses a short tunnel beyond Pozzuoli and then passes the *Cantiere Armstrong*, a branch of the well-known cannon and armour-plate works of Armstrong & Co. at Newcastle, actively supported by the Italian government. Fine retrospect of Pozzuoli on the left. —  $1\frac{1}{4}$  M. (from Pozzuoli) *Arco Felice*, a station at the junction of roads to the Arco Felice ( $1\frac{3}{4}$  M.; p. 104) and to Cumæ (p. 103). The railway skirts the base of the *Monte Nuovo* (455 ft.), a volcanic hill of comparatively recent origin, having been upheaved on 30th Sept., 1538, after a violent earthquake. Its form is that of an obtuse cone, in the centre of which is a very deep extinct crater, enclosed by masses of pumice-stone, trachyte, and tufa. The ascent is interesting, and not less so the toilsome descent into the crater.

$1\frac{3}{4}$  M. Station of *Lucrino*, at the E. end of the small *Lacus Lucrinus*, which is separated from the sea by a narrow strip of land. An ancient embankment here, still to be traced under the water, was called the *Via Herculeæ*, from the tradition that the hero traversed it when driving the bulls of Geryon across the swamps. The lake was famed for its oysters in ancient times, and the oyster-culture flourishes again, as of yore. The lake yields also the *spigola*, a fish well-known to the Romans.

About  $\frac{1}{2}$  M. to the N. of the *Lacus Lucrinus*, a little inland, bounded on three sides by hills clothed with chestnuts, vineyards, and orange-gardens, lies the celebrated *Lacus Avernus*, which was regarded by the ancients as the entrance to the infernal regions on account of its sombre situation and environs. Its banks are now bordered with blocks of lava. Circumference nearly 2 M.; depth 210 ft.; height above the sea-level  $3\frac{1}{2}$  ft. Tradition affirmed that no bird could fly across it and live, owing to its poisonous exhalations, and that the neighbouring ravines were the abode of the dismal, sunless *Cimmerii*, mentioned by Homer (*Odyss.* xi). Virgil, too, represents this as the scene of the descent of Æneas, conducted by the Sibyl, to the infernal regions (*Æn.* vi. 237). Augustus, by the construction of a naval harbour (*Portus Julius*), the building of which was entrusted to Agrippa, and by connecting this lake with the *Lacus Lucrinus*, was the first to dispel these gloomy legends. Horace and Virgil

extol the harbour as a prodigy. The canals and wharves of Agrippa were still in existence in 1538, but the upheaval of the Monte Nuovo destroyed every vestige of them, half filled the Lucrine Lake, and entirely altered the configuration of the neighbourhood.

On the S. side of the lake are grottoes and cuttings, hewn in the tufa rock, which probably once belonged to the *Portus Julius*. One of these caverns, situated a few hundred paces to the left of the end of the road coming from the Lucrine Lake, and now called the *Grotto of the Sibyl*, or *Grotta d'Averno*, is entered by a gateway of brick, and consists of a long, damp passage hewn in the rocks and ventilated by vertical apertures (adm. 50 c., a party 1 fr., porter 1 fr., torch 50 c.; bargaining advisable). Midway between the two lakes a narrow passage to the right leads to a small square chamber, the '*Entrance to the Infernal Regions*'. Near it is a chamber with mosaic pavement and arrangements for a warm bath. It contains lukewarm water, 1 ft. in depth, which rises in the neighbourhood, and is styled by the guides the '*Bath of the Sibyl*'. The grotto is 280 paces in length, and blackened with the smoke of torches. — The visit is on the whole scarcely worth the trouble, and the demands of the guides should be beaten down.

On the N.W. side of the lake is one end of the *Grotta della Pace* (p. 104). — On the E. side are the interesting ruins of magnificent *Baths*, sometimes called a *Temple of Apollo, Pluto, or Mercury*.

The RAILWAY runs with the highroad along the strip of land between the Lucrine Lake and the sea, and pierces the *Punta dell' Epitaffio*, round which the road runs. To the right, before we enter the tunnel, lie the *Bagni di Nerone*, a long, narrow, dark passage in the rock, at the farther end of which rise several warm springs, the famed *Thermae Neronianae* of antiquity, still frequented by invalids. The entire mountain-slope is covered with fragments of old masonry, passages, colonnades, mosaic pavements, etc. The railway threads another shorter tunnel, beyond which, to the right, is the so-called Temple of Diana (p. 100), and to the left, the station of Baia,  $\frac{1}{2}$  M. from the Lacus Lucrinus and 3 M. from Pozzuoli. — Continuation of railway, see p. 102.

**Baia.** — Restaurants (not suited for night-quarters): VITTORIA, near the station, déj.  $3\frac{1}{2}$ , D. 5 fr.; HÔTEL DE LA REINE.

Carriages (one-horse, for 3 pers.) meet the trains; drive to Miseno and the Lago del Fusaro, including waiting at the Piscina Mirabilis and at Cape Miseno, which is ascended on foot, about 6 fr. (previous bargain necessary). — Walkers require 5-6 hrs. for this expedition; guide unnecessary.

Boat to Pozzuoli for 3-4 persons about 2 fr.; to Bacoli and Miseno the same; there and back 3-4 fr.; according to bargain in each case.

*Baia*, the ancient *Baiæ*, now regaining some importance, situated on the bay of the same name and commanding a charming view, was the most famous and magnificent watering-place of ancient Rome, and had attained the zenith of its splendour in the age of Cicero, Augustus, Nero, and Hadrian. 'Nothing in the world can be compared with the lovely bay of Baiæ', exclaims Horace's wealthy Roman (Epist. i. 85), who is desirous of erecting a magnificent villa there. Luxury and profligacy, however, soon took up their abode at Baiæ, and the desolate ruins which now alone encounter the eye



point the usual moral. With the decline of the Roman empire the glory of Baia speedily departed. In the 8th cent. it was devastated by the Saracens, and in 1500 entirely deserted by its inhabitants on account of malaria.

Of the imposing baths and villas of the Romans, the foundations of which were often thrown far out into the sea, nothing but fragments now remain. In modern times these ruins are often exalted into temples, or otherwise dignified in a manner for which there is not the slightest foundation. The principal remains consist of three large vaults which belonged to baths.

We first observe in a vineyard opposite the station, which affords a sufficiently good view of it, a large octagonal building, with a circular interior, a half-preserved dome, and four recesses in the walls, and remains of a water-conduit, styled a *Temple of Diana*.

Turning to the right on quitting the station, about 150 paces bring us to the Hôtel de la Reine, immediately before which, to the right, is the entrance to another vineyard, containing a large circular building, with a vaulted ceiling, open in the centre, and four niches in the walls. This is obviously a bath, but is called a *Temple of Mercury*, or by the peasantry *il troglia* (trough). Fine echo in the interior (fee 30-50 c.; women here offer to dance the tarantella for the traveller's entertainment, 50 c.).

About 100 paces farther along the highroad is situated an octagonal structure with a vaulted ceiling, in the interior circular, and 25 paces in diameter, with remains of the ancient lateral chambers, windows, and staircases, somewhat resembling the Minerva Medica at Rome, now called the *Temple of Venus*. This is a public passage. Close by is the pier where passengers for Ischia embark in rough weather (p. 104).

The highroad, bordered with a number of modern villas, skirts the bay, and then (to the left, the Hôtel Vittoria), passing several ancient columbaria, ascends the hill occupied by the *Castle of Baia*, which was erected in the 16th cent. by Don Pedro de Toledo. It is now let to private persons.

About 2 M. beyond Baia we reach the village of Bacoli, which is believed (not with absolute certainty) to derive its name from the ancient *Villa Bauli*, and also boasts of a number of antiquities. The traveller who is pressed for time, however, had better confine his attention to the *Piscina Mirabilis* (p. 101).

The Villa Bauli is celebrated as having been the frequent residence of distinguished Romans, and it was here that Nero planned the murder of his mother Agrippina, in March, A.D. 59, a crime which was afterwards perpetrated at her villa on the Lucrine Lake. The tomb of Agrippina, of humble pretensions as Tacitus informs us (Ann. xiv. 9); was situated on the height by the road to Misenum, near the villa of Cæsar, but the spot cannot now be exactly determined. What is commonly named the *Sepolcro d' Agrippina*, on the coast below the village, a semicircular passage with vaulted ceiling, reliefs, and paintings, is really the ruins of a small theatre. Extensive ruins near this, partly under water, are supposed

to belong to the villa of the eminent orator *Hortensius*, and may be visited by boat. Even the ponds in which he reared his favourite lampreys are said to be visible.

The *Villa of Julius Caesar*, on the height near Bauli, was afterwards the property of Augustus, and was occupied by his sister Octavia after the death of her second husband M. Antony; and here she lost her hopeful son, the youthful Marcellus, whom Augustus had destined to be his successor. It is believed by many that the subterranean chambers, known as the *CENTO CAMERELLE*, or *Carceri di Nerone*, or the *Labyrinth*, belonged to the basement story of this villa (fee  $\frac{1}{2}$  fr.). They are sometimes visited by torch-light, but the view from them is the chief attraction.

On the hill to the S. of Bacoli, 10 min. from the entrance to the village, is situated the *Piscina Mirabilis* (guide unnecessary).

We may either leave the road by the Uffizio Daziario and follow the long street of the village; or, better, follow the road to the bifurcation mentioned below, and 60 paces beyond it ascend a path diverging to the left from the Misenum road. On the hill we turn to the right. Custodian, whose house is on the right, near the *Piscina*,  $\frac{1}{2}$  fr.; he sells vases and other antiquities found in the vicinity.

The *Piscina* is a reservoir at the extremity of the *Julian Aqueduct*, 230 ft. in length, 85 ft. in width, with a vaulted ceiling supported by forty-eight massive pillars, and admirably preserved. — Following the top of the hill in the same direction (S.) for 5 min. more, we reach a cottage (good wine), the roof of which commands a very fine \*View, though inferior to that from the Capo Miseno.

Near Bacoli, about  $\frac{1}{4}$  M. beyond the Uffizio Daziario, the road forks: the branch to the right leads to Miniscola and the ( $\frac{3}{4}$  M.) ferry for Procida and Ischia (p. 104), that to the left in a straight direction to Misenum. Both roads skirt the margin of the shallow *Mare Morto*, part of the old harbour of Misenum, from which it has only recently been separated by the embankment which bears the road. The two basins are now connected by a narrow channel only, which is crossed by a bridge.

In the time of Augustus a vast naval harbour was constructed at Misenum by Agrippa, in connection with the works at the *Lacus Avernus* and the *Lacus Lucrinus*, in order to serve as a haven for the Roman fleet on this coast, like Ravenna in the Adriatic. The harbour consisted of three basins, two outer, one on each side of the promontory called *Forno*, and one inner, the present *Mare Morto*. The *Punta di Pennata*, a narrow promontory which bounds the harbour of Misenum on the N., was penetrated by a double subaqueous passage for the purpose of preventing the accumulation of sand at the entrance. A pier was also constructed on pillars, three of which are still visible under water. Other relics of antiquity abound in the neighbourhood, but it is a difficult matter now to ascertain to what they belonged. Even the situation of the *Town of Misenum*, which was destroyed by the Saracens in 890, is not precisely known. Scanty remnants of a theatre are still traceable near the small promontory *Il Forno*. Some ruins on the height above are supposed to belong to the once famous villa of Lucullus, afterwards the property of Tiberius, who died here, and subsequently that of Nero. The *Grotta Dragonara*, a long subterranean passage on the W. side of the promontory, with vaulted roof, supported by twelve pillars, is variously conjectured to have been a naval dépôt or a reservoir for water.

Beyond the above-mentioned bridge,  $\frac{1}{4}$  M. from the bifurcation of the road, we pass a white powder-mill (now abandoned), and

soon reach ( $\frac{1}{2}$  M.) the village of *Miseno*, situated at the foot of the cape, and proceed to the church. (Carriages cannot go farther.) The ascent (to the top and back  $1-1\frac{1}{4}$  hr.) is fatiguing for ladies. A boy may be taken as guide ('in coppa', to the top). We follow the main road to the farm, a little before which we ascend to the right; a steep and narrow path then leads to the summit through vineyards.

The **\*Capo Miseno** is an isolated mass of tufa-rock rising from the sea, which was formerly connected with the mainland only by the narrow *Spiaggia di Miniscola* (see below), extending towards the W. Its remarkable form gave rise to the belief that it was an artificial tumulus of very ancient origin. Thus Virgil (*Æn.* vi. 232) describes it as the burial-place of the trumpeter Misenus: —

*At pius Æneas ingenti mole sepulcrum  
Inponit, suaque arma viro remumque tubamque  
Monte sub aereo, qui nunc Misenus ab illo  
Dicitur æternumque tenet per sæcula nomen.*

The little platform on the summit (300 ft.) commands one of the most striking **\*Views** in the environs of Naples (20 c. to proprietor). It embraces the bays of Naples and Gaeta and the surrounding heights, with the peculiarity that the spectator appears to stand in the midst of a complicated assemblage of straits, peninsulas, bays, lakes, and promontories. On the side next the sea rises a picturesque mediæval watch-tower; another similar tower has recently been removed to make way for a lighthouse.

From the cape we return to the point where the road forks and follow the road passing to the N. of the *Mare Morto*. After about  $\frac{1}{2}$  M. the road again forks; we follow the branch to the right, leading between the *Monte di Procida*, a volcanic rock, covered with vineyards yielding excellent wine, and fragments of ancient villas, and the *Monte de Salvaticchi*, to ( $1\frac{3}{4}$  M.) *Torregaveta* and ( $2\frac{1}{2}$  M.) the *Lago del Fusaro* (see below). — At the foot of the *Monte di Procida* is the landing-place (*sbarcatojo*) for boats to *Procida* (p. 104;  $1\frac{1}{2}$ -2 fr.).

The footpath crossing the narrow strip of coast called the *Spiaggia di Miniscola*, about 1 M. in length, separating the sea (*Canale di Procida*) from the *Mare Morto*, has been closed by the military authorities. The name of *Miniscola* is said to be a corruption of *Militis Schola* ('military exercising-ground').

The distance by RAILWAY from *Baia* to the *Lago del Fusaro* is little more than  $\frac{1}{2}$  M. Immediately beyond *Baia* is a short tunnel.

The *Lago del Fusaro*, perhaps once the harbour of *Cumæ*, to which the poetical name of the *Acherusian Lake* is sometimes applied, is believed to occupy the crater of an extinct volcano. It is celebrated for its oysters. At the station is an unpretending *Trattoria*, and 100 paces farther on is the entrance to the *Ostricoltura*, with a **\*Restaurant** and pleasure-gardens, much frequented in spring

and autumn (in summer open on Sun. only). In the lake is a pavilion or casino, erected by Ferdinand I. (open to visitors).

The railway ends,  $1\frac{1}{4}$  M. farther on, at *Torregaveta*, near which are the ruins of the villa of Servilius Vatia, who retired hither when Nero's folly and tyranny at Rome had become insufferable. (Steam-boat to Procida and Ischia, see p. 104.)

From the Lago del Fusaro a walk of about  $\frac{3}{4}$  hr. by the road running to the N. past the Ostricoltura brings us to Cumæ. About  $1\frac{3}{4}$  M. from the station of Fusaro the road forks, the branch to the right leading to the Arco Felice (p. 104). In a vigna, about 120 paces before this bifurcation, we observe to the right an ancient *Amphitheatre* with twenty-one tiers of seats, covered with earth and underwood. If we then follow the branch to the left, and after 90 paces diverge from it, beside a large farm-yard, by a path to the left (last part steep), we are led in  $\frac{1}{4}$  hr. to the site of —

Cumæ, Greek *Kyme*, the most ancient Greek colony in Italy, situated near the sea on a volcanic eminence (trachytic tufa), which rises from the extensive plain between the Monte di Procida and the mouth of the Volturno.

The town is said to have been founded by Æolians from Asia Minor in B.C. 1050, or at an even earlier period. Cumæ in its turn founded Dicæarchia, the modern Pozzuoli, and Palæopolis, the modern Naples, and exercised the most widely extended influence on the civilisation of the Italian peninsula. All the different alphabets of Italy were derived from the Cumæan; and Cumæ was the centre whence the Hellenic forms of worship, and with them Hellenic culture, became gradually diffused among the aboriginal tribes. Rome received the mysterious Sibylline books from Cumæ, and the last of the Tarquiniæ died here in exile. The city, which once boasted of great wealth and commercial prosperity, was often seriously imperilled by the attacks of the neighbouring tribes, especially the Etruscans, who were signally defeated in a naval battle near Cumæ by Hiero of Syracuse, the ally of the citizens, B.C. 474. Pindar celebrates this victory in the first Pythian ode, and a helmet of the enemy dedicated at Olympia as a votive offering from the spoil was found there (now in the British Museum). At the close of the 5th cent. Cumæ participated in the general decline of the Hellenistic towns. In 420 it was stormed by the Samnites, and in 337 taken by the Romans, after which it became a Roman municipium of little importance. Under the emperors it fell entirely to decay, but was restored by the Goths. In the 9th cent. it was burned by the Saracens, and in the 13th it was finally destroyed as a stronghold of pirates by the inhabitants of Naples and Aversa.

Fragments of the huge external walls of the former *Acropolis* are still standing. Beautiful prospect thence towards the sea, Gaeta, and the Ponza Islands, and (to the left) of the Lago Fusaro, Ischia, etc. Extensive remains of the ancient fortifications are preserved, especially on the E. side and by the S. entrance. — The rock on which this castle stood is perforated in every direction with passages and shafts. One of these (descend to the left by the vintager's hut), with numerous lateral openings and subterranean passages, is thought to correspond with the description given by Virgil (*Æn.* vi. 41) of the *Grotto of the Sibyl*, which had a hundred entrances and as many issues, 'whence resound as many voices, the oracles

of the prophetess'. The principal entrance is on the side of the hill towards the sea, but most of the passages are blocked up. It is believed that one of the passages leads to a large, dark cavern in the direction of the Lago del Fusaro. Numerous interesting and valuable objects found in tombs here are now preserved at Naples (p. 71), Paris, and St. Petersburg. — The form of the *Temples of Apollo, Diana, the Giants, and Serapis*, where excavations have brought sculptures and columns to light, is not now traceable. The scanty ruins are concealed by vineyards and underwood.

On the return we follow the road, mentioned on p. 108, leading to the Arco Felice. After about 400 yds. an ancient paved way diverges to the right to a subterranean vaulted passage, called the *Grotta della Pace* (after *Pietro della Pace*, a Spaniard who explored it in the 18th cent.). It was constructed by Agrippa for the purpose of affording direct communication between Cumæ and the Lacus Avernus. This tunnel is upwards of  $\frac{1}{2}$  M. in length, and is lighted at intervals by shafts from above. The floor is covered with deep fine sand. The tunnel debouches on the N.W. bank of the Lacus Avernus (p. 98).

About 400 yds. farther the road, still showing traces of the ancient pavement, passes beneath the Arco Felice, a huge structure of brickwork, 63 ft. high and 181½ ft. wide, spanning a hollow. On the summit are traces of an aqueduct. The arch may have been exclusively destined for the latter purpose, or it may also have carried a road over the higher ground. A few min. later the way joins a broad road which follows the top of the E. margin of the Lago Averno and then descends to (30-35 min.) the railway-station of Arco Felice (p. 98).

## 6. Procida and Ischia.

The most convenient communication between Naples and these islands is afforded by the *Ferrovia Cumana* (p. 92), in connection with which STEAMERS leave *Torregaveta* (p. 103) twice daily for *Procida* ( $\frac{1}{2}$  hr.), *Ischia* ( $\frac{3}{4}$  hr.), and *Casamicciola* ( $1\frac{1}{4}$  hr.). Fares from Naples (Corso Vitt. Emanuele station) to *Procida* 3 fr. 15, 2.30, 1.25 (return-tickets 5 fr. 5, 3.70, 2 fr.); to *Ischia* or *Casamicciola* 4 fr. 25, 3.40, 1.85 (return 6.80, 5.40, 2.95). Embarking at *Torregaveta* gratis, at *Ischia* 15 c. In bad weather the steamboat occasionally starts from *Baia* (pier, see p. 100) instead of from *Torregaveta* (enquire at the railway-stations).

From Naples direct the steamboats of the *Società Napoletana di Navigazione a Vapore* (p. 21) ply from the quay at the *Immacolatella* (Pl. G, 5) once daily (usually at 2 or 3 p.m.) to *Procida*, *Ischia*, and *Casamicciola*, returning from *Casamicciola* at 5.30 or 6.30 a.m., and twice weekly (on Mon. and Thurs. mornings) to *Procida*, *Ischia*, *Forio*, and the *Ponsa Islands* (p. 14), returning from *Ischia* on Tues. and Frid. afternoons. The voyage from Naples to *Procida* takes  $1\frac{1}{2}$  hr.; to *Ischia*  $2\frac{1}{2}$  hrs.; to *Casamicciola*  $2\frac{1}{2}$  hrs.; to *Forio*  $3\frac{1}{2}$  hrs. Fares from Naples to *Casamicciola* 5 or 3 fr., with 5 c. passenger-duty on each ticket. Return-tickets (3 or 5 fr.) are valid for three months. Embarking or landing at *Procida*, *Ischia*, or *Casamicciola* 15 c., or, with luggage, 20 c. each person. — During the bathing-season (July & Aug.) another steamboat leaves Naples every morning for *Casamicciola*, returning every evening. On Sun., if there are sufficient passengers, the steamer *Nixe* (p. 153) makes a trip from *Capri* to *Ischia* and back.

A rowing-boat takes 6 hrs. to cross from *Ischia* to *Capri* in fine weather (20 fr.).

*Procida*, the *Prochyta* or *Prochyte* of the ancients, like its sister-island *Ischia*, with which it appears once to have been connected, is of volcanic origin, being composed of pumice-stone and





ISOLA D' ISCHIA

I. DI PROCIDA

CANALE D' ISCHIA

Scala di 1:100,000

Pia. Cornacchia

Pia. di Curcio

Salerno

S. Michele

S. Maria

Castellibianca

Castellibianca

Castellibianca

Castellibianca

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lava. It consists of two contiguous craters, which now form two semicircular bays, their S. margins having been destroyed by the action of the sea. A third and smaller crater forms the creek of Chiaiolella, and a fourth the neighbouring island of Vivara, which has been separated from Procida by some convulsion of nature. The island is 2 M. in length, and of varying width; population 14,000, whose occupations are fishing and the cultivation of the vine and other fruit. The surface is somewhat flat compared with that of its more majestic sister-isle.

As the island of Procida is approached, the most conspicuous object is the fort, situated on the N.E. extremity. Below lies the town of *Procida*, extending along the N. coast, partly built on the higher ground above, and stretching thence towards the bay on the S. side. The white, glistening houses with their flat roofs present a somewhat Oriental aspect. The chief festivals on the island are St. Michael's Day (29th Sept.) and 8th May.

The landing-place ('Marina') is on the N. side. We follow the main street of the village to the left from the Caffè del Commercio at the W. end of the Marina, and take the first side-street (*Strada Principe Umberto*) to the left. This leads to the small Piazza dei Martiri, with a tablet in memory of twelve Procidians who were executed during the reaction of 1799 (fine view towards the S.). Opposite is the primitive *Albergo dei Fiori*. In 5 min. more we reach the *Castle*, now a house of correction, situated on a precipitous rock, and commanding fine \*Views of Procida and the Epomeo, Capo Miseno, Capri, Vesuvius, and the peninsula of Sorrento.

The above-mentioned main street intersects the town from E. to W., and is prolonged to the left by the 'Strada Vittorio Emanuele', which runs between garden-walls and rows of houses, and traverses the whole island towards the S.W. In 40 min. we reach the *Bay of Chiaiolella*, situated below the old château of *Santa Margarita*, and near the small olive-clad island of *Vivara*. This point may also be reached by picturesque footpaths leading from the Piazza dei Martiri to the left along the heights, viâ the former *Telegrafo*. At the Chiaiolella boats for the passage to Ischia are always to be found ( $\frac{3}{4}$  hr.; fare 2 fr.). As soon as we have passed Vivara, we obtain a view of Ischia with its beautiful hills, commanded by the summit of the Epomeo, with the town and castle of Ischia in the foreground.

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*Ischia*, the *Pithecosa*, *Ænaria*, or *Inarime* of antiquity, and the mediæval *Iscla*, the largest island near Naples, is about 19 M. in circumference, without taking the numerous indentations into account, and has about 20,000 inhabitants, who are principally engaged in the culture of the vine (white wine, light and slightly acid) and other fruit, and to a certain extent in fishing. The manufacture of *mattoni*, a kind of tiles, and other articles from a variety of grey clay (*creta*) found in the island, is of great antiquity. Straw-plaiting has recently been considerably developed at Lacco (p. 108). The island was almost entirely neglected by travellers after the severe earthquake of 1883, but visitors are now



beginning to find their way back to the mineral springs, which still retain their efficacy. The climate is genial, the soil extremely productive; the scenery almost everywhere singularly beautiful, though only seen in its full glory in summer. The entire island is of volcanic origin. *Monte Epomeo* (the ancient *Epomeus*, or *Epopeus*) was an active volcano at a much earlier period than Vesuvius, and in consequence of its eruptions the island was deserted in B. C. 474 by the greater number of the ancient Greek inhabitants. Eruptions also took place in B. C. 92, and in the reigns of Titus, Antoninus Pius, and Diocletian. According to the ancient poets, the giant Typhæus, transfixed by the thunderbolt of Jupiter, lay buried beneath this mountain, like Enceladus under *Ætna*, periodically groaning and causing fearful eruptions of fire. The last eruption recorded took place in 1302. The stream of lava which on that occasion descended to the sea near Ischia is not yet wholly covered with vegetation. The earthquake of 28th July, 1883, displaced a large mass from the mountain.

After the fall of Rome, Ischia suffered many attacks and devastations at the hands of the different lords of Italy, especially the Saracens in 813 and 847, the Pisans in 1135, and the Emp. Henry VI. and his son Frederick II. In 1282 it revolted with Sicily against the Anjou dynasty, but was subdued by Charles II. of Naples in 1299, and has since been united with the kingdom and shared its vicissitudes. The celebrated general, the *Marchese Pescara*, was born in 1489 at the castle of Ischia, which was afterwards gallantly defended by his sister Constance against the forces of Louis XII. of France. As a reward, her family were invested with the governorship of Ischia, which they retained till 1734. In 1525 Pescara's widow, Vittoria Colonna, celebrated alike for her talent and beauty, the poetical friend of Michael Angelo, retired to Ischia to mourn her husband's loss. So, too, did Maria of Aragon in 1548, widow of the *Marchese del Vasto*.

*Ischia*, the capital of the island and the seat of a bishop, with 7000 inhab., stretches picturesquely along the shore in the form of a street, 1 M. in length, extending from the *Castle* on its lofty isolated rock on the S. to the *Punta Molina* on the N. The castle, erected by Alphonso V. of Aragon (Alphonso I. of Naples) about 1450, afterwards the residence of Vittoria Colonna (see above), and connected with the land by a stone pier (280 ft. in length), deserves a visit for the sake of the \*View from the roof (20-30 c.).

From Ischia a good road skirts the whole N. coast of the island, passing Porto d'Ischia and Casamicciola, to (7 M.) Forio, which is situated on the W. coast, and thence to the S. to the Monte Imperatore and round the S. side of the island to Serrara, the terminus of the road leading to the S. W. from Ischia. From the landing-place at Ischia we follow the road to the right in a straight direction, crossing the *Lava dell' Arso*, or lava-stream of 1302. About  $1\frac{1}{4}$  M. from Ischia we reach —

*Porto d'Ischia* (*Grand Hôtel Jasolini*; *Hôtel-Pension San Pietro*, R., L., & A. 3, déj. incl. wine  $2\frac{1}{2}$ , D. incl. wine 4, pens. 8-10 fr.; *Caffè Angarella*, *Caffè Epomeo*, *Caffè Isolano*, *Trattoria del Giardino*,

all also restaurants, with rooms), also called *Bagno d'Ischia*, from several warm salt springs, which are used at different bathing establishments. In the piazza, close to the harbour, are the large Bathing Establishment, and a royal park and casino (now a bath-house). The harbour, the circular shape of which denotes that it occupies an old crater, was at one time a lake, but it was connected with the sea in 1853-56 in order to afford refuge to vessels in stormy weather. In the vicinity is the *Villa Meuricoffre*, with luxuriant vegetation interspersed with rugged blocks of lava. Excursion to Moropano and ascent of Monte Epomeo, see p. 108.

The road ('Via Queroia') ascends to the left by a yellow church with Ionic columns, being accompanied by the telegraph-wires, and commanding a beautiful view of the coast and the sea. On the way we pass the *Trattoria del Posilipo*, with a terrace towards the sea. After about 3 M. we reach —

**Casamicciola.** — Arrival by Sea. Landing or embarking 15 c., with luggage 20 c. each pers., in a separate boat 1 fr. Porter for conveying luggage to a cab, 20 c. each trunk, greater distances 40-50 c.

**Hotels**, all well spoken of. The three first-named below are on the hill, about  $\frac{3}{4}$  M. from the Marina, the two others are near the Marina. \*DOMBRIÈ'S GR. HÔT. PICCOLA SENTINELLA, R.  $2\frac{1}{2}$ -5, L.  $\frac{3}{4}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , déj.  $2\frac{1}{2}$ , D. 5, pens. 6-10 fr.; GR. HÔT. SAUVÉ & PENS. SUISSE, R. from  $2\frac{1}{2}$ , B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D. 4, pens. 7-10 fr.; HÔT. DELLE TERME, near the bath-houses (see below), R. from  $2\frac{1}{2}$ , déj.  $2\frac{1}{2}$ , D.  $3\frac{1}{2}$ , pens.  $6\frac{1}{2}$ -8 fr.; HÔT. DEL VESUVIO, same proprietor and prices as the Terme (these two are open in summer only); \*HÔT.-PENS. PITHEOUSA, R.  $2\frac{1}{2}$ , déj.  $2\frac{1}{2}$ , D. incl. wine 4, pens. from 6 fr. Pension charges not usually granted at these for less than a week's stay.

**Cab** with one horse, per drive 70 c., or  $1\frac{1}{2}$  fr. for the first hr. and 1 fr. each additional hr.; with two horses,  $1\frac{1}{2}$ ,  $2\frac{1}{2}$ , and 2 fr.

**Boats** for 1-4 pers., first hr. 2, each additional hr. 1 fr.; each additional pers. 20 c. more.

**Casamicciola**, rebuilt under government superintendence since the terrible earthquake of 28th July, 1883, in which over 1700 lives were lost, now consists of groups of houses scattered on the slopes of the Epomeo, with a population of about 3500. The higher points command beautiful views over the Gulf of Naples to Vesuvius, etc. The little town is frequented from May to August by numerous visitors, on account of its cool and healthy situation and warm alkaline and saline springs; and it is a pleasant resort even in spring and autumn. The *Gurgitello*, the principal spring, rises in the *Vallone Ombrasco*, 154 ft. above the sea-level, with a temperature of  $147^{\circ}$  Fahr., and its water is used for baths, douches, inhalation, etc., in the extensive bath-establishments of *Manzi* and *Belliazzi* (100-115 ft.). The *Ospizio Bagni*, for the use of the poorer classes, can accommodate 300 bathers. A visit may be paid to the *Campo Santo*, at the foot of the *Monte Rotaro*, to the E., where the victims of the earthquake of 1883 are buried. A pleasant footpath leads to ( $1\frac{1}{4}$ - $1\frac{1}{2}$  hr.) Forio (p. 108): we ascend to the left before the Hôtel Sentinella, traversing the upper part of the town, which suffered most severely from the earthquake, and then follow an easy

and elevated path, to the left, commanding beautiful views of the coast.

The road continues along the hillside a little longer, and then descends to **Lacco**, a village where the earthquake was much less disastrous. At the beginning of the village, to the left, is the *School of Straw-Plaiting* (tasteful specimens for sale); farther on is the church of *Santa Restituta*, the patroness of the island, whose festival (17th May) is celebrated by the illumination of the neighbouring Monte Vico. Near the former monastery and in the garden attached to it rise hot springs which are used for vapour-baths. A huge rock in the sea, near the village, is named '*Il Fungo*' from its shape. About  $1\frac{1}{2}$  M. to the W. (turn to the right at the last house on the road to Forio) is situated the castle of *Mezza Torre*, on ancient substructions.

The road leads above an ancient lava-stream from Lacco to (3 M.) **Forio**, the most populous place in the island, with upward of 7000 inhabitants. The Ponza steamers (p. 104) touch here. The Franciscan monastery by the sea merits a visit on account of the beauty of its situation. Fine view of the Monte Epomeo and the Punta Imperatore, the S.W. extremity of the island.

The ASCENT OF THE EPOMEIO (horse or donkey 4-5 fr. and fee), occupying  $2\frac{1}{2}$ -3 hrs., may be undertaken from any of the principal towns, but is most conveniently accomplished from Fontana, which is reached by carriage in  $2-2\frac{1}{2}$  hrs. from Casamicciola via Porto d'Ischia (carriage and pair there and back 7-8 fr.; provisions should be taken). The road from Porto d'Ischia crosses the Lava dell'Arso (p. 106), the course of which is still distinctly visible above, and leads first through pine-woods and then through luxuriant vineyards and orchards to *Barano*, beyond which we enjoy a fine survey of the sea and the fertile island. We then cross a gorge and reach *Moropano*, and then *Fontana*. An easy footpath (guide not necessary) leads hence to the summit in  $\frac{3}{4}$  hr. — The \**Epoméio* (2782 ft.) falls away on the N. side almost perpendicularly, but is less steep on the other three sides. At the top is the *Hermitage of San Nicola*, hewn in the volcanic tufa rock, from which the mountain is also called *Monte San Nicola*. Wine and bread (bargaining necessary) may be obtained from the hermit, and in any case a trifling donation is expected. Passages and steps cut in the rock ascend to the *Belvedere*, commanding a strikingly beautiful panorama, embracing the bays of Gaeta and Naples. At our feet lies the island of Ischia itself; to the W. the open sea; to the E. the coast of Italy from Terracina, the promontory of Circeo, and the Ponza islands to Capo Miseno, Vesuvius, and the Punta di Campanella, the extremity of the peninsula of Sorrento; in the foreground Procida, then the indentations of the Bay of Naples, to the right the island of Capri; towards the N. the distant snowy peaks of the Abruzzi.

An extremely steep and fatiguing path leads down to Forio in 2 hrs.

## 7. From Naples to Pompeii (and Salerno).

### Herculaneum.

RAILWAY to Pompeii, 15 M., in 50 min.; fares 2 fr. 75, 1 fr. 90, 1 fr. 25 c. (return-tickets 4 fr. 80, 3 fr. 10, 1 fr. 85 c.). — Highroad, see p. 112.

The railway from Naples to Pompeii, and thence to Salerno and Metaponto (best views to the right), traverses the suburbs and crosses the insignificant *Sebeto*, a stream which bounds Naples on the E. The huge red building on the right is the *Granili*, used as barracks and (as the name imports) corn-magazines. Beyond these we obtain a retrospect of the *Castel Sant' Elmo*. This district is densely peopled; the first village is the straggling *San Giovanni a Teduccio*. To the right the view becomes less circumscribed; and Naples, the Posilipo, beyond which rise the mountains of Ischia, the island of Capri opposite, and the peninsula of Sorrento are now visible.

5 M. Portici. — Hotel. BELLEVUE, R. 2-5, pens. 8-10 fr. — Trattoria. ASSO DI COPPA, clean and good, but a bargain should be previously made (comp. p. xix).

TRAMWAY to Naples, see p. 23 (Nos. 2, 4); to Torre del Greco, passing the entrance to the excavations at Herculaneum, see p. 23 (No. 2).

Portici, a town with 12,500 inhab., is also the station for *Resina* (see below). It has a small harbour formed by a molo, from the end of which a fine view is obtained of the bay. The highroad from Naples to Salerno traverses the town, and also leads through the court of the palace built by Charles III. in 1738. In the somewhat neglected park of the latter is now a school of agriculture. — *Continuation of the Railway Journey*, see p. 111.

Adjoining Portici, immediately beyond the palace, are the houses of *Resina*, a town with 13,000 inhab., built upon the lava-streams which cover the ancient Herculaneum. The entrance to the excavations is on the right of the highroad, about  $\frac{1}{4}$  M. beyond the palace, and immediately on this side of a viaduct crossing the *Vicolo di Mare*. The tramway to Torre del Greco (see above) has a station at the entrance. — Distance thither from the railway-station of Portici  $\frac{3}{4}$  M. (guide unnecessary). On leaving the station we follow the main street to the right, and after 7 min. turn to the left ('Linea Daziaria del Comune di Resina'); in 5 min. more, near the palace of Portici (on the left), we reach the above-mentioned highroad, which we follow to the right, passing the office of the guides. Over the entrance is the inscription, 'Scavi di Ercolano'. Admission 2 fr., for which a guide is provided (no fees); on Sundays gratis. The visit scarcely repays those whose time is limited.

*Herculaneum*, the *Heracleia* of the Greeks, derived its name from the worship of Hercules peculiar to the place. Tradition attributed its foundation to the hero himself, who during his wanderings in the West visited this district. It was inhabited by Oscans, the aboriginal natives

of the country, by Etruscans, and by Samnites, before it became subject to Rome. Owing to its salubrious situation on a height, between two rivers, and being near the sea, it became a favourite site for Roman villas. The spot retained its name even after the total annihilation of the town by the eruption of 79. A number of poor families then took up their abode here, but in 472 their village was again destroyed by an eruption, which altered the configuration of the whole coast. Subsequent eruptions increased the depth of ashes and lava under which the old town was buried to 40-100 ft., that being the depth of the remains at the present day below the surface of the soil. The discovery of Herculaneum took place accidentally in 1719, when the sinking of a well revealed the site of the ancient theatre at a depth of about 85 ft. A few more or less well-preserved statues were found, two of which (female portrait-statues) are now in Dresden. The excavations were then discontinued, but in 1737 Charles III. recommenced operations, which were unfortunately directed by unskilful hands and led to no satisfactory result. In 1750 a long, narrow passage was hewn through the rock, leading to the theatre, which lies 69 ft. below the level of the street, and this is the entrance at the present day. In 1755 the *Accademia Ercolanese* was instituted for the investigation of the antiquities discovered, and under their auspices was published the '*Antichità d'Ercolano*' in 9 vols. (Napoli, 1757-1792), which caused immense sensation in the learned world. The excavations progressed more favourably under the French kings Joseph Napoleon (1806-8) and Joachim Murat (1808-15). Under the Bourbons operations were suspended till 1828. Many of the most interesting objects were excavated and again covered; thus the theatre, part of the forum with its colonnades, a colonnade (erroneously called a basilica), resembling the building of Eumachia at Pompeii (p. 128), various temples, a large villa, in which were found most (and by far the finest) of the bronzes now in the museum at Naples, as well as the 3000 papyrus-rolls (p. 71), private houses, etc. The later excavations of the Italian government have as yet attained no great result, though in due time, doubtless, a number of interesting discoveries may confidently be expected, as the mantle of lava has successfully repulsed the ancients in their search for objects of value.

From the entrance we are first conducted down a dark flight of more than a hundred steps to the *Theatre*, of which an accurate idea is not easily formed by the light of the flickering candle. Owing to the buttresses built to support the rock above, the place rather resembles a profoundly dark subterranean labyrinth. It contained four broad tiers or steps for the chairs of the more dignified spectators, above which were sixteen tiers of seats in six compartments (*cunei*); between these, seven flights of steps ascended to a broad corridor, above which were three more tiers of seats. The number of spectators cannot have exceeded 3000. The orchestra lies 85 ft. below the level of the modern Resina, and is faintly lighted from above through the shaft of the well which was the occasion of the discovery. One inscription records that L. Annius Mammianus Rufus erected the theatre, another that Numisius, son of Publius, was the architect. On each side of the proscenium are pedestals for honorary statues, with inscriptions.

A visit to the buildings brought to light by the *Scavi Nuovi* of 1882 to 1837, and resumed in 1868, is of far higher interest. We are conducted by the custodian to the (4 min.) entrance in the *Vicolo di Mare* (p. 109). A street, part of a large private house, and several houses used for trading purposes have been excavated here. They lie 40 ft. below

the present surface, and the different layers of the superincumbent lava are readily distinguished. The houses with their fittings and decorations resemble those of Pompeii. The building-material is a yellow tufa from Monte Somma, of very soft consistency, which accounts for the thickness of the walls. The garden of the principal house, that of the Argus, is one of the most interesting objects. It is enclosed by an arcade of twenty columns and six buttresses. To the right of it is a triclinium with a painting (not now visible) of Mercury before Argus and Io, from which the house derives its name. Towards the sea, the proximity of which at that period is indicated by the rapid descent of the street, are situated magazines, three stories in height, and well preserved.

Near Portici we enjoy a fine view from the railway of the Bay of Naples with the Castello dell' Ovo and Pizzofalcone, commanded by Camaldoli; in the background the Capo Miseno and the mountains of Ischia. Farther on, to the left, Vesuvius and Resina. The train skirts the coast and traverses the huge lava-stream of 1794, 38 ft. in thickness and 700 yds. in breadth.

7½ M. Torre del Greco. — Hotels. \*GRAND HÔT.-PENS. SANTA TERESA, well fitted up and comfortably heated, etc., frequented in winter by foreigners, and during the sea-bathing season by Italians, R. & A, 8-8, L. 2/4, B. 1½, déj. 5, D. 5, pens. 8-10 fr. (wine extra); EDEN HOTEL, R., L., & A. 8-4, pens. 7-8 fr.; PENSION BELVEDERE, Corso Vitt. Emanuele, pens. 6fr. — Restaurant at the tramway-terminus (p. 23).

Torre del Greco, a flourishing town with 25,000 inhabitants, stands on the lava-stream of 1631, which destroyed two-thirds of the older town. The lava-streams of 1737 and 1794 also caused great damage. The earthquake of 1857, and particularly the eruption of 8th Dec., 1861, proved still more destructive. On this last occasion eleven small openings were formed immediately above the town, whence vast showers of ashes were precipitated, while the shore in the vicinity was upheaved to the extent of 3 ft., causing the ruin of many houses. Although the entire base of Vesuvius as far as Torre Annunziata is covered with traces of similar catastrophes, yet the inhabitants appear never to be deterred from rebuilding their dwellings, a circumstance which has given rise to the jesting saying of the Neapolitans, '*Napoli fa i peccati e la Torre li paga*'. In June the great popular festival '*Dei Quattro Altari*' is annually celebrated here, in commemoration of the abolition of the feudal dominion in 1700. Every April a large fleet of boats leaves Torre del Greco for the coral-fishery off the coasts of Africa and Sicily, returning in November.

The line intersects Torre del Greco (to the right a small harbour), and then skirts the sea. To the left the monastery of *Camaldoli della Torre* is visible, standing on an isolated volcanic hill at the base of Vesuvius, and thus protected against lava-streams.

After passing another stream of lava, the train reaches —

12<sup>1</sup>/<sub>2</sub> M. **Torre Annunziata**, *Città station*, a prosperous town of 17,000 inhab., with a small harbour and an office of the Vesuvius guides (*Agenzia delle Guide del Vesuvio e di Pompei*, Via Ventidue Febbraio, Case Cosco; see p. 113). A beautiful glimpse is disclosed here of the bay of Castellammare with the town, commanded by Monte Sant' Angelo, the summit of which is crowned by the chapel of San Michele; beyond it Vico Equense, in the distance Sorrento.

13<sup>1</sup>/<sub>2</sub> M. **Torre Annunziata**, *Central station*, the junction for the railways from *Caserta* to *Castellammare* (p. 10), and from *Naples* to *Gragnano* (p. 144) vià *Castellammare*.

The Pompeii train now proceeds inland towards the S. E., and on the left the partially overgrown heaps of ashes thrown up by the excavations soon become visible.

15 M. **Pompeii**, see p. 119.

Continuation of the line to *Salerno*, see R. 11.

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#### HIGHROAD FROM NAPLES TO POMPEII.

The HIGHROAD from Naples to Pompeii is also still much frequented, and in cool weather may be recommended as a route as far as Portici and Resina, as the railway-stations at Naples and Portici are inconveniently situated. In the hot season the dust is extremely unpleasant. (Carriages take 50 min. from the Piazza del Municipio to Resina, see pp. 22, 108; tramway to Torre del Greco, see p. 23.)

The road, which traverses the busy and bustling E. suburb of Naples, leaves the town near the Castello del Carmine, skirts the Marinella, and crosses the Sebeto by the *Ponte della Maddalena*, passing the barracks of the Granili (p. 109) to the right. It then leads along the coast, which, however, is so covered with villas and other houses that the route is more like a long street than a country road. Maccaroni hung out to dry is seen on every side. The first village reached is *San Giovanni a Teduccio*, which is adjoined on the left by the small town of *La Barra*, a favourite summer-resort. We next reach *Portici* (p. 109) and *Resina* (p. 109), which stretch along the road for a distance of 2 M., the boundary between them being immediately beyond the royal palace, through the court of which the road passes. At the beginning of Resina on the left is the office for the Vesuvius guides (see p. 113). On the right, farther on, is the entrance to the excavations of Herculaneum (p. 109), beyond which the road to Vesuvius diverges to the left (see p. 117). We next pass the château of *La Favorita* on the right, with a fine park.

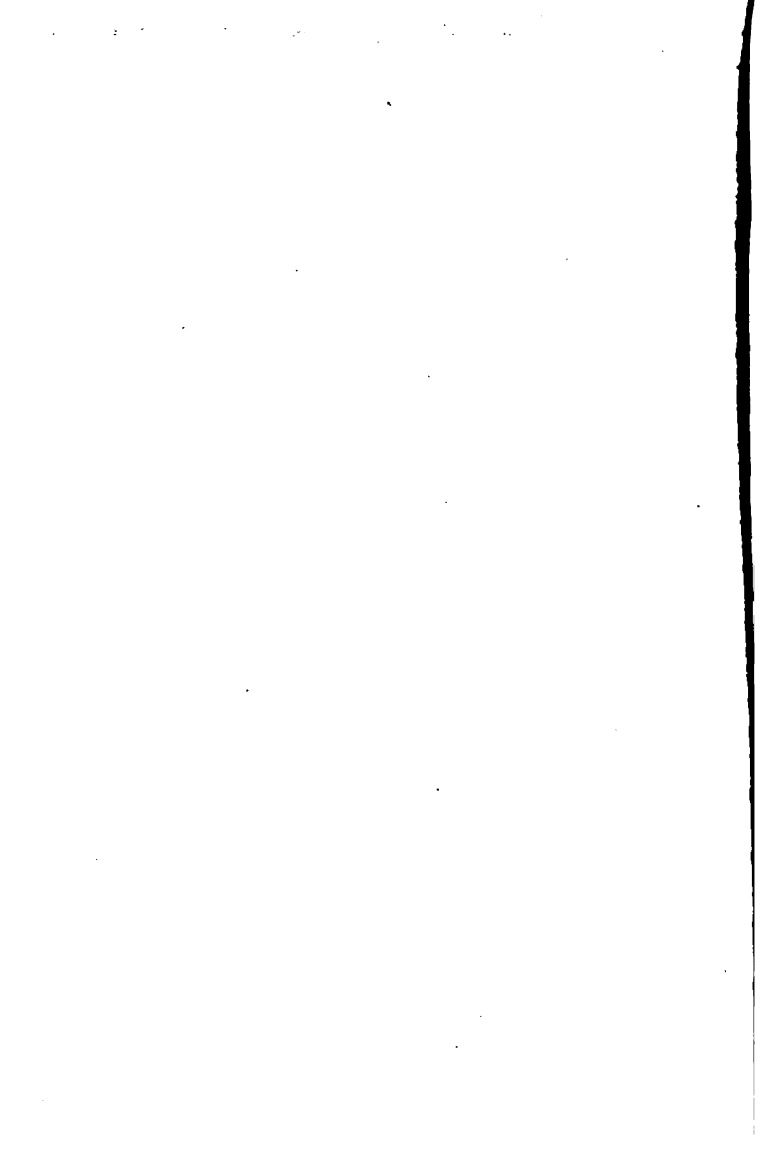
As far as *Torre del Greco* (p. 111) the road runs between houses and garden-walls, but farther on it commands an unimpeded view. *Torre Annunziata*, see above. The drive from Naples to Pompeii takes 2-3 hrs. (carr. and pair 20 fr.). Pompeii, see p. 119.











## 8. Mount Vesuvius.

For an expedition to Vesuvius bright weather is highly desirable. The great majority of travellers avail themselves of the arrangements of *Messrs. Thomas Cook & Son* (p. 118), who convey travellers to the top of the cone and back for 21 fr. each; that charge including the *Drive* from Naples to the foot of the cone (4-5 hrs.) and back (2½ hrs.), the ascent and descent by the Wire-Rope Railway (3 hrs., including stay at the top), the services of the guide, and all gratuities and fees, except for the official guides on the summit (see below) and extra conveniences (p. 118). Tickets should be taken the day before. The conveyances start from the Piazza dei Martiri at 8.30 or 9 a.m. in winter and at 7 a.m. in summer. Travellers or parties who desire to keep by themselves pay the following rates: 1 pers. 36 fr., 2 pers. 25 fr., 3 pers. (the third on the box-seat) 23 fr., 4 or 5 (the fifth on the box-seat) 21 fr. each as above; these may order the carriage to call for them at their hotel at any convenient hour. — Expeditions at night, arranged only between April and November, and for parties of not less than five, cost more, and should be carefully arranged in detail beforehand. When Vesuvius is covered with snow, Cook's excursions are suspended.

It is not advisable to drive to Vesuvius in carriages not belonging to Messrs. Cook, for in that case each person pays 18 fr. for the railway ticket alone, besides 5 fr. (exacted also from walkers) for the use of the proprietary carriage-road leading to the lower station (p. 118).

A much less expensive but, of course, more fatiguing way of making the ascent is to avoid the railway altogether, and to ascend *On Foot or On Horseback*, either from *Resina* on the N. side, or from *Torre Annunziata* or *Pompeii* on the S. side. There are guide-offices at the two first-named places, where the tariff for guides and horses may be seen (comp. pp. 109, 112). The shameless attacks on the traveller's purse, once common, have been much mitigated owing to the competition of Messrs. Cook. The charges at present are: guide 5 fr., horse or mule 5 fr., horse-boy 2 fr., and fee. It is quite unnecessary to provide a horse for the guide. Express stipulations should be made beforehand that the guide shall receive no more than 5 fr. even for a party and that he shall carry the provisions and conduct the traveller to all the points of interest. — Ascents from *Pompeii* (p. 119) are arranged by the hotel-proprietors of *Pompeii* as follows. The proprietor of the *Hôtel Suisse* charges 21 fr. per head for a carriage from *Pompeii* viâ *Resina* to the Wire Rope Railway, ascent and descent by the railway, and carriage to Naples; or for a carriage to the Casa Bianca, horse thence to the railway, ascent and descent by the railway, and horse back to *Pompeii*. He also arranges trips by carriage, on horseback, and on foot, without using the wire-rope railway, at 12 or 7 fr. each. The proprietor of the *Diomède Hotel* provides carriages to the Casa Bianca and horses thence to the summit for 15 fr. per head. The proprietor of the *Albergo del Sole* charges 5 fr. for horse and guide. A gratuity to the guide and horse-boy is expected.

All the above charges are exclusive of the fees exacted by the official guides at the summit of the crater, who are appointed by the commune of *Resina*, and whose attendance is obligatory (for 1 pers. 4 fr., 2 pers. 3½ fr. each, 3 pers. 3 fr. each, 4 pers. 2½ fr. each). A charge of 1 fr. is also made for visiting the glowing lava.

A good popular account of the volcano is given in *Prof. J. Logan Lobley's* 'Mt. Vesuvius' (London; 1889); and the literature of the subject is collected in *Furchheim's* 'Bibliografia del Vesuvio', vol. I (Naples, 1897, 15 fr.).

*Mount Vesuvius*, sometimes called *Vesuvus* by ancient poets (e.g. by *Lucretius* and *Virgil*), rises in isolated majesty from the Campanian plain, near the sea. The height varies, according to the different effects of the eruptions, from 3900 to 4300 ft. After

1845 the height gradually increased to 4265 ft.; but during the eruption of 1895 the uppermost volcanic cone sank down again. The N.E. side of the mountain is named *Monte Somma*, of which the highest peak is the *Punta del Nasone* (3730 ft.). A deep sickle-shaped valley, the *Atrio del Cavallo*, separates Somma from *Vesuvius* proper. The cone of ashes, with the *Crater* in the centre, has at present two openings, the *Cratère Centrale* and the *Cratère Nuovo*. The mountain rises from the sea at an angle of  $10^{\circ}$ , while the cone itself has a gradient of  $30\text{--}35^{\circ}$ . *Monte Somma* descends almost perpendicularly to the *Atrio del Cavallo*, but slopes very gradually down to the plain ( $3^{\circ}$ ).

VESUVIUS IN ANCIENT TIMES. *Vesuvius* forms the S.E. extremity, and has for the last three centuries been the only active crater, of a highly volcanic district, which includes *Ischia*, *Procida*, the *Solfatara*, and the *Monte Nuovo*. The case was reversed in ancient times, as we are informed by the geographer *Strabo* (Bk. v., chap. 4), who lived in the time of Augustus: 'Mount *Vesuvius* is covered with beautiful meadows, with the exception of the summit. The latter is indeed for the most part level, but quite sterile; for it has an appearance like ashes, and shows rugged rocks of sooty consistency and colour, as if they had been consumed by fire. One might conclude from this that the mountain had once burned, and possessed fiery abysses, and had become extinguished when the material was spent. And just from this cause its fertility may arise, as in the case of *Catania* the eruption of ashes from *Ætna* renders it so productive of wine'. About fifty years later, in the time of *Nero*, A.D. 63, the volcanic nature of the mountain manifested itself by a fearful earthquake, which destroyed a great part of the prosperous environs, and seriously damaged *Herculaneum* and *Pompeii*. This was repeated at *Naples* in 64, and again at intervals till the reign of *Titus*, when, on 24th Aug., 79, the first (recorded) eruption took place with appalling fury, and overwhelmed *Pompeii*, *Herculaneum*, *Stabiæ*, and other villages of this smiling district. On that occasion, it would appear, the peak now called *Vesuvius* was formed. Previously it had been a rounded crater; the S. side, where *Vesuvius* now rises, having been the lowest. The naturalist *Pliny*, then in command of a section of the fleet stationed at *Misenum*, also perished on this occasion. He had ventured as far as *Stabiæ*, both as an observer and for the purpose of rendering aid to the distressed, when he was suffocated by ashes and exhalations. His nephew, the younger *Pliny*, in two letters (Ep. vi. 16, 20) to his friend the historian *Tacitus*, gives a graphic description of this fearful phenomenon. He mentions the premonitory earthquakes, day turned into night, the extraordinary agitation of the sea, the dense clouds overhanging land and sea, and riven by incessant flashes of lightning, the emission of fire and ashes, the descent of streams of lava, and the universal terror

of men, who believed the end of the world had arrived. Another eruption took place in A.D. 203, under Septimius Severus. An account of it is given by Dion Cassius (lxvi. 23), who lived in the reign of Alexander Severus (A.D. 222); he describes how the clouds which hovered over the mountain assumed the form of awful colossal figures. The eruptions of Vesuvius have been repeated at intervals with varying violence, down to the present day. One in 472 is said to have sent its showers of ashes as far as Constantinople.

**VESUVIUS IN MODERN TIMES.** Down to the year 1500 nine eruptions are recorded, and from that date to 1631 Vesuvius was quiescent, while in 1538 the *Monte Nuovo* was upheaved near Pozzuoli, and *Ætna* was labouring without intermission. During that period Vesuvius was entirely covered with wood and bushes, like the deer-park of Astroni (p. 93) at the present day, and cattle grazed peacefully within the crater. After this lull, on 16th Dec., 1631, came a most terrific eruption, the first of which we possess detailed accounts. A huge cloud of smoke and ashes, rising in a conical form, cast a profound gloom over Naples in the middle of the day, and extended with incredible rapidity over the southern portion of Italy, as far as Tarentum. Heavy stones were thrown to a distance of 15 M., while the earth was convulsed by violent earthquakes, and seven streams of lava poured from the summit, overwhelming Bosco, Torre Annunziata, Torre del Greco, Resina, and Portici. No fewer than 3000 persons perished on that occasion. An eruption in 1707 was of a very alarming nature, lasting from May to August, and covering Naples with dense showers of ashes, to the terror of the citizens. The eruptions of 1737, 1760, and 1767 emitted considerable quantities of lava and scorïæ, which in 1767 descended on Portici, and even reached Naples. One of the most stupendous of these phenomena took place in Aug., 1779, when a vast number of red-hot stones were hurled to a height of 2000 ft. The lava eruption of 1794 was even more fatal in its effects, the streams precipitating themselves into the sea by Torre del Greco; upwards of 400 lives were lost, and the ashes were carried as far as Chieti and Taranto. Eruptions during the nineteenth century took place in 1804, 1805, 1822, Feb., 1850, and May, 1855; in June, 1858, the upper crater sank about 195 ft. below its former elevation; and on 8th Dec., 1861, an outbreak devastated Torre del Greco. These outbreaks were remarkable for their violence, and interesting from the fact that some of them were witnessed by Leopold von Buch (1805), Humboldt (1822), and other men of science.

After a decade of comparative quiescence a new period of activity began in January, 1871, with the emission of some smaller streams of lava, and culminated in the great eruption of 24-30th April, 1872. During these days the lava burst forth on every side — on the N.E., S.W., and more particularly at the Atrio del Cavallo (p. 114), from which a huge stream issued with such suddenness

on 26th April as to overtake and destroy 20 persons out of a crowd of spectators who were watching the spectacle, while others were injured by the stones thrown from the summit. The torrent descended to *Massa* and *San Sebastiano*, which it partly destroyed. At the same time, amidst terrific thundering, the crater poured forth huge volumes of smoke mingled with red-hot stones and lava to a height of 4000 ft., whilst clouds of ashes, rising to double that height, were carried by the wind as far as Cosenza, a distance of 140 M. From 1872 to 1895 the mountain was comparatively quiescent, but on July 3rd of the latter year an eruption took place, followed by a lava-stream of considerable size, flowing towards the W. from a lateral crater. Since then the lava has continued to flow, but fortunately does not directly threaten any of the towns or villages in the vicinity.

**VOLCANIC PHENOMENA.** The cause of these phenomena is still to some extent a matter of mere conjecture. It is highly probable that they are intimately connected with the water of the sea, near which all the principal volcanoes are situated. There is reason to believe that the enormous clouds of steam generated during eruptions are due to some temporary communication of the water with the burning liquids of the interior of the earth, and that the premonitory earthquakes are occasioned by the vapours and gases as they expand and endeavour to find an outlet. The red-hot fluids expelled from the volcano by means of these vapours are called *Lava*. When, however, they are broken by the vapours into fragments, the larger of these are known as *Lapilli* (*Rapilli*) or *Scoriae*, whilst the minute portions form *Volcanic Sand* or *Ashes*. If the sides of the cone are strong enough to resist the pressure of the molten lava, the latter flows out from the top of the crater; but if not, it flows out at the sides, generally in several streams. When freed from the pressure of the lava, the vapours rise to a height of 10,000 ft., resembling a pine in form, as Pliny has aptly described it, carrying dense masses of rapilli and ashes along with them; they are then condensed in the air, and in descending give rise to those formidable streams of mud (*Lave d'Acqua*) which proved so destructive to Herculaneum. Vesuvius has of late been active in the manner described, although to a very limited extent, ejecting vapours and stones with a roar resembling that of distant artillery; but the effects of this action have been confined to the formation of the cone in the crater. More serious eruptions are accompanied by loud subterranean noises, earthquakes, and flashes of lightning and peals of thunder, owing to the electricity produced by the unwonted pressure of the air. The temperature of the lava as it descends occasionally exceeds 2000° Fahr. The volume of the streams, as well as their velocity, depends on a variety of external circumstances. The surface of the lava ultimately becomes disintegrated into black sand. The smoke which ascends from the crater

is more or less dark in colour, according to the quantity of ashes mingled with it. The appearance of fire at night is not flame, but the reflection of the molten lava in the interior of the crater on the rising clouds of vapour and ashes.

Of the *Minerals* ejected by the volcano, most of which are found in the older lava of Mte. Somma, as well as in that ejected during later eruptions, about 50 species are at present known. A small box of specimens may be purchased for  $\frac{1}{2}$  fr. The yellow masses, usually taken for sulphur, really consist of lava coloured by chloride of iron.

The **\*\*Ascent of Vesuvius** is unquestionably an excursion of extreme interest, though not unattended with fatigue, and it should not be undertaken in rainy or stormy weather. When the mountain is covered with snow in winter the difficulty of the ascent is of course greater. The ascent is most interesting when the mountain 'works', or ejects scorix and ashes, a condition indicated by smoke during the day and a reflection of fire at night, which may be observed from Naples. Even if its state is that of perfect repose, which is not often the case, the fatigue of the ascent is repaid by the imposing appearance of the crater and the magnificent \*Panorama commanded by the summit, extending as far as the Ponza Islands and Mte. Circeo. An ascent at night is, of course, advisable only when the mountain 'works'.

FROM RESINA. The road to Vesuvius diverges to the left from the highroad immediately beyond the entrance to the excavations of Herculaneum (comp. p. 109). The luxuriant vineyards here, which are interspersed with gardens and cottages, presenting a picture of teeming fertility, yield the famous 'Lacrimæ Christi' wine, which is generally strong and heavy, and never of a very refined quality. The wine is offered for sale at nearly every cottage, but had better not be partaken of before the ascent (usual price 1 fr. per bottle, bargain beforehand; change for sums larger than a franc is almost invariably withheld). Higher up, beyond the garden-walls, the beautiful view is gradually disclosed. In about  $\frac{3}{4}$  hr. we reach the huge dark lava-stream of 1872, which we can trace down to San Sebastiano and Massa di Somma (p. 116), and which the windings of the road cross several times.

In  $\frac{3}{4}$  hr. more we reach the so-called *Hermitage* and the *Meteorological Observatory*, situated 2220 ft. above the level of the sea, on the shoulder of the hill which divides the lava-streams descending from the crater into two branches. The Observatory contains, in addition to the usual instruments, a 'seismograph', or apparatus for recording the phenomena of earthquakes. The first director of the observatory was the famous *Melloni* (d. 1854). His successor *Palmieri* (d. 1896) published an interesting account of the eruption of 1872. A slab has been placed at the entrance of the building in memory of the travellers who perished in the Atrio del Cavallo in 1872 (p. 116; on which occasion Palmieri remained at his post in the Observatory). Close by is a clean inn.



The road constructed by government ends about  $\frac{1}{4}$  M. beyond the observatory. The continuation (about  $1\frac{3}{4}$  M.) was built in 1879-80 by the railway-company, and since 1888 has, like the wire-rope railway itself, been in the possession of *Messrs. Thomas Cook & Son*. Cook's tourists show their tickets at the office here, while travellers who have not come from Naples in carriages belonging to *Messrs. Cook*, must here provide themselves with tickets (p. 113) or quit the road (see below). The road at first leads towards the S.E., and then ascends in long windings to the *Stazione Inferiore* (about 2600 ft.), where there is a \*Restaurant (d $\acute{e}$ j. 4, D. 6 fr., both incl. wine). Checks for the railway are issued on the arrival of the carriages (see also below), but passengers are not bound to proceed by the first train that starts.

The WIRE ROPE RAILWAY (*Ferrovia Funicolare*) is 900 yds. long, and the upper end is 1300 ft. higher than the lower. The gradient varies from 43:100 to 63:100. The ascent or descent in the train takes 12 minutes. At the upper station *Messrs. Cook's* representatives and the guides appointed by the commune of Resina (p. 113) are in waiting, and by the latter (whose attendance is obligatory) the travellers are conducted by a tolerable footpath over ashes and slag to the (10-15 min.) summit of the crater, which presents an imposing picture. Under ordinary circumstances there is no danger unless one approaches the inner brink incautiously or exposes oneself to the fumes of sulphur and showers of stones. A total stay of 3 hrs. on the mountain is allowed; those who remain longer do so at the risk of finding no disengaged seat in the train. The coachmen below are also not bound to wait longer.

Those who dread the slight exertion of the final climb may engage a 'portantina' or porte-chaise (10 fr. to the top and back) to carry them from the upper station; or avail themselves of an 'aiuto' or aid of a strap (2 fr.). Arrangements for either should be made at the lower station with Cook's inspector, to whom the payment is made. Arrangements should also be made with the inspector if the traveller desires to be conducted to the fresh lava and thence to the Observatory, a not altogether easy walk of about  $1\frac{1}{2}$  hr. (guide 2 fr. each pers.). The carriage should be ordered to meet the traveller at the Observatory. The guides are in the habit of making impressions on the hot lava with copper coins (charge,  $\frac{1}{4}$ - $\frac{1}{2}$  fr.), and inviting the traveller to make similar experiments. The only risk incurred in doing so is that of damaging the soles of one's boots.

The thanks of tourists are certainly due to *Messrs. Cook* for the energy with which, in face of serious difficulties, they maintain order and discipline among the guides and others, who have been accustomed for generations to practise extortion upon travellers. If, however, any cause of complaint arise, the coupon should be handed to the inspector and not to the guide, and information should also be given at the head-office in Naples.

Travellers ascending from Resina on foot or on horseback leave the road at the above-mentioned ticket-office, and follow a rough path, which brings them in  $\frac{3}{4}$  hr. to the foot of the cone, near the lower railway-station. They are then conducted across the road by the railway officials, and begin the ascent on the S. side of the station. The ascent of the precipitous cone, consisting

of slag and loose ashes, takes  $1\frac{1}{4}$  hr. and is extremely fatiguing, but possesses considerable attraction for the robust mountain-climber. An 'aiuto', or aid of a strap, may be obtained for 3 fr. The descent takes scarcely 10 minutes.

FROM THE S. SIDE. The ascent of Vesuvius on the S. side is best made from *Boscotrecase*,  $1\frac{1}{4}$  M. from *Torre Annunziata* (p. 112) and  $\frac{3}{4}$  hr.'s drive from *Pompeii* (see below; one-horse carr.  $1\frac{1}{2}$ -2 fr.). There is a branch of the guide-office of *Torre Annunziata* at *Boscotrecase*. The foot of the cone is reached in  $2\frac{1}{2}$  hrs. by a good bridle-path leading through vineyards and across lava. Thence the easiest ascent is by the bridle-path recently constructed to the edge of the crater by the landlord of the *Hôtel Diomède* (p. 113); but travellers not starting from that hotel must dismount lower down and ascend on foot (about  $1\frac{1}{4}$  hr.). The lava to the right of the footpath affords a firmer foothold than the path itself, which, however, is better for the descent.

The *Monte Somma* (3730 ft.) also affords a fine view, and is interesting to geologists and botanists. The ascent may be made from *Somma* or from *Ottaviano* (p. 10; good *Locanda* in the *Piazza Mercato*; also guides), both of which are stations on the narrow-gauge line from *Naples* to *San Giuseppe* (comp. the map, p. 112). The ascent is most advantageously made from *Somma* (no inn). We first proceed through vineyards and a broad sunken road to the pilgrimage-church of *Santa Maria del Castello* (1425 ft.), situated in a commanding position on the verge of the *Bagno del Purgatorio*, a gorge diverging to the S. At the steps leading up to the church we descend to the right in the gorge, and then ascend steadily through woods of chestnut and beech to ( $1\frac{1}{2}$  hr.) the *Croce* (3690 ft.), a point frequently visited by the surrounding inhabitants. The summit (*Punta del Nasone*, 3730 ft.) is attained in a few minutes more, and affords an imposing \*View of Vesuvius and the *Atrio del Cavallo* to the S., and of the *Abruzzi* to the N. and E. The descent may be made to the W., by rounding the rocky pinnacles first on the N., then on the S., and crossing the lava of 1872 to the Observatory (p. 117).

## 9. Pompeii.

RAILWAY TO POMPEII (*Stazione di Pompei*), see R. 7. — The distance to Pompeii from *Torre Annunziata*, *Stazione Centrale*, is only  $1\frac{1}{4}$  M., so that the traveller may find it convenient to take one of the *Castellammare* trains to that station; the highroad thence to Pompeii is apt to be very dusty. As a rule carriages are to be found only at the *Stazione Città* at *Torre Annunziata* (from either station 1 fr. 20, to the *Albergo del Sole* and *Valle di Pompei* 1 fr. 40 c., by tariff). — Comp. p. 112 and the map.

HIGHROAD TO POMPEII, very dusty in summer, like all the roads near *Naples*. Carriage with one horse 10, with two horses 20 fr. and gratuity; drive of 2-3 hrs. See p. 112.

THE ENTRANCE TO THE RUINS is about 200 paces from the *Pompeii Station*, near the *Hôtel Diomède* and *Hôtel Suisse*. No attention should be paid to the '*Guide Autorizzate Private*' or other guides offering themselves outside. Admission on Thursdays is gratis; but on that day no guides are provided and some of the houses are closed. On other days tickets cost 2 fr. (the coupon must be retained, comp. p. 142), and visitors are provided with a guide. A guide who speaks French or a little English will be assigned to the traveller on application. Implicit confidence cannot be placed in the guides for anything beyond mere technical explanations.

They are forbidden to accept any gratuity. Complaints made to the inspector (*soprintendente*), or better still to the director at Naples, are sure to receive attention. — The ruins are closed to visitors on New Year's Day, Easter Sunday, the first Sun. in June, Corpus Christi, Sept. 8th, Dec. 8th, and the Sunday in Christmas week.

**DURATION OF STAY.** Visitors are admitted from 7 a.m. till 6 p.m. The guides are bound to consult the traveller's convenience as to the amount of time spent in the ruins; though crowds of sight-seers, usually arriving from Naples by the morning-express, allow themselves to be hurried through in 2 hours. A less superficial inspection may be accomplished in 4-5 hrs. Luncheon should be brought, for if the ruins be quitted and re-entered, the entrance-money is exacted a second time. The traveller should if possible contrive to visit Pompeii twice, once with and once without a guide. — The inclusion in one day of an ascent of Vesuvius in the forenoon and a visit to Pompeii in the afternoon is too fatiguing for both mind and body to be recommended.

Permission to draw, take measurements, etc., is obtained at the Segreteria of the Museum at Naples (comp. p. 56, and *Introd. p. xxi*). Free tickets for artists or students, see p. 56. Permission to visit the ruins by moon-light is accorded only to persons specially introduced to the director.

**Hotels.** At the entrance to Pompeii, near the railway-station, *HÔTEL DIOMEDE* (landlord, *Prosperi*), R. & L. 2, B. 1, déj. 2-3, D. 3-4 (both incl. wine), pens. 5 fr.; *HÔTEL SUISSE* (landlord, *V. Item*), R., L., & A. 2, B. 1, déj. 2-3, D. 3 (both incl. wine), pens. 5-6 fr. (for a week 4½ fr. per day). — A little farther on, near the Amphitheatre, *ALBERGO DEL SOLE*, unpretending, and frequented by scholars and artists, R. 1½ fr., B. 80 c., déj. 2-2½, D. 3 (both incl. wine), pens. 5 fr. (for a week 4½ fr. per day); *ALBERGO NUOVA POMPEI*, ¼ M. farther on, near the station *Valle di Pompei* (p. 161), well spoken of, R. 1½-3, déj. 1½-2, D. 2½-3½ (both incl. wine), pens. 6 fr.

*Pompeii* was once a prosperous provincial town, with a population of 20-30,000 souls. The original Oscan inhabitants had at the close of the republic become completely Romanised, and after the earthquake of A.D. 63 the town was re-erected in the new Roman style composed of Greek and Italian elements. Pompeii, therefore, represents one definite epoch of antiquity only, but it is the most important and almost the only source of our acquaintance with ancient domestic life. The investigation of the various phases of this life, even in its minuter details, forms a pursuit of inexhaustible interest.

Before visiting Pompeii the traveller is strongly advised to acquire some previous acquaintance with the place from books and plans. † The more familiar the objects are to him, the greater will be his enjoyment. The enthusiasm called forth by the discovery of Pompeii and the fascination attaching to the name are calculated to raise the expectations of non-archæologists to too high a pitch. The remains are simply the bare ruins of a town destroyed by fire, which have been extricated from the rubbish accumulated during seventeen centuries; in order to summon up from these mutilated walls an accurate picture of ancient life, frequent and prolonged

† *Hr. Furchheim's* (p. 113) '*Bibliografia di Pompei*' (2nd ed.; 1892) contains a full list of works published on Pompeii and Herculaneum. English speaking travellers may consult *A. Mau's* '*Pompeii, its Life and Art*' (New York, Macmillan, 1900), and *E. Neville-Rolfe's* '*Pompeii, Past and Present*' (illustrated; London, 1884).

This architectural plan illustrates the layout of a Roman Domus. The central feature is the **PERISTYLIUM**, an open courtyard enclosed by a colonnade. In the center of the peristyle is the **FUSCINA**, a square pool. To the left of the peristyle is the **ATRIUM**, which contains the **OSTIUM** (entrance) and the **TRICLINIUM** (dining room). The **TRICLINIUM** is flanked by **CUBICULA** (bedrooms) and **ALAE** (alcoves). To the right of the peristyle is the **OECUS** (reception hall) and the **CULINA** (kitchen). The entire house is surrounded by a **PORTICUS** (covered walkway). The plan is labeled with various rooms and features, and a scale bar at the bottom indicates measurements in meters.

9 10 15 20 25 Metri

**A destra:**

- |                            |                               |
|----------------------------|-------------------------------|
| 1. <i>Sep. di Cerrinio</i> | 1. <i>Sep. distrutto</i>      |
| 2. " <i>Veio</i>           | 2. " <i>di Terenzio</i>       |
| 3. " <i>Porsio</i>         | 6. " <i>delle ghirlande</i>   |
| 4. " <i>Mamia</i>          | 9. <i>Esedra</i>              |
| 5. " <i>Servilia</i>       | 10. <i>Bottega</i>            |
| 6. " <i>Scuaro</i>         | 11. <i>Bottega</i>            |
| 7. " <i>Calvenzio</i>      | 37. <i>Sep. di Luccio Li-</i> |
| 8. " <i>Nevoleia</i>       | <i>bella</i>                  |
| 9. <i>Tyche</i>            | 41. " <i>Felasio</i>          |
| 10. <i>Triclinio</i>       | 42. " <i>Arrio Diomede</i>    |
|                            | 43. " <i>Arria</i>            |



Supplemento al

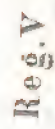
# PIANO DI POMPEI

1:4200

1000

Vedi al verso la continuazione

Reg. VII ms. 4





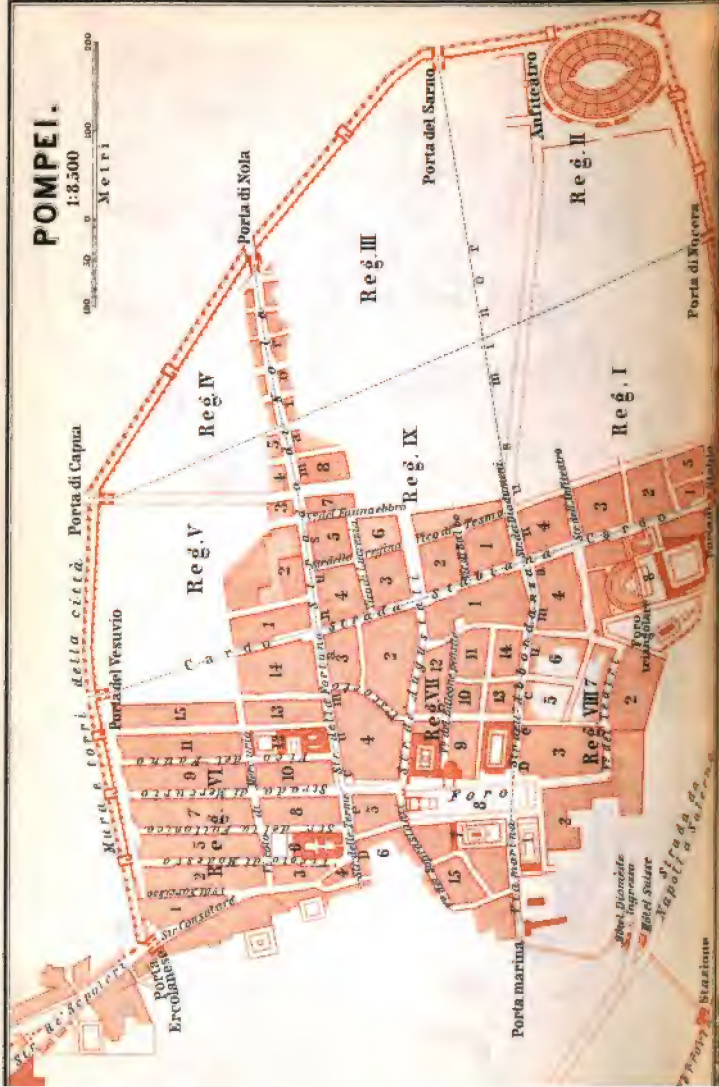
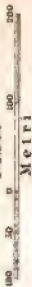
# POMPEI.

1: 4200



# POMPEI.

1:8.500





visits and patient observation are indispensable. The evening is the most enjoyable time for the visit, when the lights and shadows on the surrounding mountains and the illumination of the ruins by the declining sun invest the place with magic fascination.

*Pompeii* is mentioned in history for the first time in B.C. 810; but its monuments, such as the wall of the town and the so-called Greek Temple, clearly prove it to be of much greater antiquity. Founded by the Oscans, it soon became imbued with the elements of Greek civilisation, like the other towns of this extensive tribe. Being situated near the sea on an ancient volcanic eminence, it carried on extensive commerce with the inland Campanian towns by means of the navigable river Sarnus, and enjoyed an uninterrupted, though not brilliant share of prosperity. (The sea and river were separated from the town by subsequent convulsions of nature.) After the Samnite wars, in which Pompeii had also participated, the town became subject to Rome. It united with the other Italians in the Social War. The rebels were defeated in the vicinity of Pompeii by Sulla, who attacked the town itself, but unsuccessfully. After the termination of the war, however, B.C. 80, a colony of Roman soldiers was sent thither, and the inhabitants were compelled to cede to it one-third of their arable land. In course of time Pompeii became thoroughly Romanised, and was a favourite retreat of Romans of the wealthier classes, who (e.g. Cicero) purchased estates in the vicinity. It was also favoured by the emperors. Tacitus records a serious conflict which took place in the amphitheatre, A.D. 59, between the Pompeians and the neighbouring Nucerines, in consequence of which the former were prohibited from performing theatrical pieces for a period of ten years. A few years later, A.D. 63, a fearful earthquake occurred, evidencing the re-awakened activity of Vesuvius, which had been quiescent for centuries. A great part of Pompeii, its temples, colonnades, theatres, and private dwellings were destroyed on that occasion. This disaster afforded the inhabitants an opportunity of carrying out still more thoroughly the alterations which they had already begun on their town, in a style more conformable to the improved architecture of imperial Rome, and it accounts for the comparatively modern and often unfinished character of the buildings. The new town had not long been completed, although it had been restored in a remarkably short period with the aid afforded by private liberality, when it was overtaken by the final catastrophe of 24th Aug., 79. The first premonitory symptom was a dense shower of ashes, a stratum of which covered the town to a depth of about 3 ft., allowing the inhabitants time to escape. Many of them, however, returned, some doubtless to rescue their valuables, others paralysed with fear and uncertain what course to pursue. The whole number of those who perished is estimated at 2000. The ashes were followed by a shower of red-hot rapilli, or fragments of pumice-stone of all sizes, which covered the town to a depth of 7-8 ft., and was succeeded by fresh showers of ashes and again by rapilli. The present superincumbent mass is about 20 ft. in thickness. Part of this was formed by subsequent eruptions, but the town had already been completely buried by the original catastrophe, and was entirely lost to view. Extensive excavations, however, had been made in ancient times. Immediately after the calamity the survivors doubtless recovered as many valuables from their buried homes as they could; and in subsequent centuries the ruins were repeatedly ransacked for the marbles and precious stones used in the embellishment of the temples and other buildings. We therefore now find the town in the condition in which it was consigned to oblivion some fifteen centuries ago as no longer containing anything of value. During the middle ages Pompeii was entirely unknown. In 1592 the architect Fontana constructed a subterranean water-conduit in order to supply Torre Annunziata from the Sarno, actually intersecting the ruins, and to this day in use; yet no farther investigations were then attempted. In 1748 the discovery of some statues and bronze utensils by a peasant attracted the attention of Charles III., who caused excavations to be made. The amphitheatre, the-



atre, and other parts were then disinterred. The enthusiasm caused by the discovery has been the frequent theme of poetical and other compositions by Bulwer Lytton, Schiller, and other celebrated authors:

*What wonder this? — we ask the lymphid well,  
O Earth! of thee — and from thy solemn womb  
What yield'st thou? — Is there life in the abyss —  
Doth a new race beneath the lava dwell?  
Returns the Past, awakening from the tomb?*

*The earth, with faithful watch, has hoarded all!*

Under the Bourbons statues and valuables alone were extricated, whilst the ruins were either suffered to fall to decay or covered up again. To the reign of Murat, however, we are indebted for the excavation of the Forum, the town-walls, the Street of Tombs, and many private houses. Since 1860, however, under the able superintendence of Fiorelli (d. 1896), a regular plan has been adopted, according to which the ruins are systematically explored and carefully preserved, and highly satisfactory results thus obtained. The movable objects found, as well as the more important frescoes, have been removed to the Museum at Naples, — a very desirable course, as is obvious from the injury caused by exposure to those left behind. The workmen employed in the excavations average eighty in number. If the works continue to progress at the same rate as at present, the complete excavation of the town, according to Fiorelli's calculations, will occupy 50 years more, and will cost about 5 million francs. A sum of 30-40,000 fr. is realised yearly from the admission-fees of visitors.

The town is built in the form of an irregular ellipse, extending from E. to W. The circumference of its walls amounts to 2843 yds. In consequence of the prolonged peace, however, the walls had entirely lost their importance, and towards the sea they had been demolished. There are eight gates. The excavated portion embraces perhaps rather more than one-half of the town, and probably the most important part, including the Forum with the contiguous temples and public buildings, two theatres with large colonnades, the amphitheatre, and a considerable number of private dwellings of more or less ornate character. Officially the town is divided into nine 'Regions' (*Regiones*; indicated by Roman numerals) by the four principal streets connecting the gates: the *Cardo* (central axis) and another parallel street not yet excavated, running from N. to S., and the *Decumanus Major* and *Decumanus Minor* (major and minor transverse line), running from E. to W. Each region is subdivided into *Insulae*, or blocks of houses bounded by four streets, each provided with an Arabic numeral. The number of the region and that of the insula is written up at every corner. Each house is also numbered. Thus 'Reg. VI, Ins. 8, No. 5' means the house No. 5 in the eighth insula of the sixth region. The streets within each region are known simply by numbers, so that the names, *Via Prima*, *Via Secunda*, *Via Tertia*, and so on, recur over and over again. The Italian names given formerly to the streets, though somewhat arbitrary, are more easily remembered than these numerals, and they have thus been retained in the following description and on our map. The same remark applies to the equally arbitrary older names of the houses; the newer names, generally taken from signet-rings or seals found in the interiors, are affixed in Latin to the doors.

The streets, bordered by pavement, are straight and narrow, seldom above 24 ft. in breadth, the narrower lanes 14 ft. only. They are admirably paved with large polygonal blocks of lava. At intervals, especially at the corners, are placed high stepping-stones, leading from one side of the pavement to the other, intended for the convenience of foot-passengers in rainy weather. The waggons have left deep ruts in the causeways, not more than  $4\frac{1}{2}$  ft. apart. At the corners of the streets are public fountains, decorated with the head of a god, a mask, or similar ornament.

In the streets are frequently seen notices painted in red letters, referring generally to the election of the municipal authorities, and recommending some particular individual as *ædile* or *duumvir*. Trade-signs, like those of the present day, are very rare. On the other hand an occasional 'phallus' is seen, for the purpose of averting the evil eye; and one or two large snakes, the emblems of the Lares, the gods of the hearth and of cross-ways, are very common. Stuccoed walls are often covered with roughly scratched drawings resembling those with which our 'Street Arabs' still delight to decorate blank surfaces.

The houses are slightly built of concrete (*Opus incertum*; small stones consolidated with cement), brick, or brick-shaped stones, and sometimes, particularly the façades, door-posts, or corner-pillars, of blocks of stone. The hasty and patched character of the construction is everywhere discernible, owing to the incorporation of old walls in new buildings. The staircases that have been preserved prove that some of the houses must have possessed a second and perhaps also a third story. These upper portions have, with a single exception (p. 133), been destroyed, owing to the fact that they projected from the superincumbent mass that buried and so preserved the lower stories.

The busiest streets may be identified by means of the shops (*tabernæ*), which were let to merchants and shopkeepers, in the same way as the groundfloors of the palazzi in Naples are occupied by shops at the present day. These shops were generally in no way connected with the back part of the house, and presented their whole frontage to the street, from which they could be shut off by large wooden doors. Many of the shop-tables, covered with marble, and not unfrequently fitted up with large earthen vessels for the sale of wine, oil, etc., are still preserved. At the back of the shop or above it there was occasionally a second room, probably occupied by the shopkeeper, or, in the case of eating-houses, used to accommodate the customers. The great number of these shops affords proof of the importance of the retail traffic at Pompeii. Where there are no shops, the streets are very monotonous. The absence of glass forms one of the chief differences between an ancient and a modern dwelling. The ancients therefore concentrated their domestic life in the interior of their houses, which presented to the street a blank wall

with as few openings as possible, and these covered with an iron grating. A distinct idea of this mode of building, which is still practised in Seville and other parts of S. Spain, and in Oriental countries, is best obtained in the more recently excavated and better-preserved streets between the Forum and the Stabian Street, and to the E. of the latter.

The dwelling-houses of Pompeii vary greatly in size, and have obviously been very differently fitted up, in accordance with the nature of the situation, or the means and taste of their owners. Most of the Pompeian houses of the wealthy middle class are entered from the street by a narrow passage (*fauces, ostium*) leading to the large court (*atrium*), which is surrounded by a covered passage, with the *impluvium*, or reservoir for rain-water, in the centre. The roof sloped inwards and had an opening in the centre (*compluvium*) which afforded light and air to the court and the adjoining rooms. On each side, and sometimes in front, were *cubicula* or bed-rooms. The two open spaces at the ends of the sides were called *alae* or wings (in Rome it was the custom, among the wealthier citizens to preserve the statues of their ancestors in the *alæ*). Beyond the atrium is a large apartment opening into it, called the *tablinum*. This front portion of the house was devoted to its intercourse with the external world; and it was here that the patron received his clients and transacted business. The rest of the house was destined solely for the use of the family. Its centre also consisted of an open court or garden, enclosed by columns, and thence termed the *peristylum*. Sometimes, however, there is a flower-garden (*xystus*), surrounded by columns, beyond the peristyle. Around the peristyle are situated the sleeping and eating-rooms, slaves' rooms, kitchen, cellar, etc. The upper floor was destined principally for the slaves. Most of the apartments are very small, as the family worked and spent most of their time in the light and airy courts.

The wall-decorations in Pompeii lend it a peculiar charm. Marble is very rarely met with in the domestic architecture and not often in the public buildings of Pompeii, the columns being invariably constructed of tuffstone or bricks, cemented by mortar. The brick walls and columns were then covered with painted stucco. The lower halves of the columns are generally red or yellow, the capitals tastefully painted; the walls, too, where undecorated, are painted with bright, and almost gaudy colours, chiefly red and yellow, harmonising well with the brilliancy of a southern sun. The centre of the walls is frequently occupied by an independent painting. The best of these were removed to the museum at Naples, to protect them from exposure to the elements; many, however, of those left merit inspection. The scenes present a uniformly soft, erotic character, corresponding to the peaceful and pleasure-seeking taste of the age (comp. *Introd.*, p. xxxix).

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We now proceed to describe the different streets and buildings, beginning with the **PORTA MARINA**, by which we enter the town on arriving from the ticket-office (p. 119). We shall then proceed to the Forum and first explore thence the streets in the S. of the city and the buildings in the neighbourhood of the theatres. We shall then visit the **Stabian Thermæ** (whence a digression may be made to the Amphitheatre), and proceed by the **Strada Stabiana** and **Strada di Nola** to the excavations farthest to the east. Next we shall proceed to the W. by the streets of **Fortuna** and the **Thermæ**, traverse the **Street of Mercury** and the **Vicolo di Mercurio** to the **Herculanean Gate**, and inspect the **Street of Tombs**.

The above is very much the route usually adopted by the guides. Those who desire to form a distinct idea of the topography and arrangements of the town are recommended either to adopt the following plan, or to frame one for themselves and name to the guide in order the places they desire to see. The names of the chief sights are printed in heavier types. Those who are pressed for time had better omit the Amphitheatre. Travellers who intend to dine or put up at the **Albergo del Sole** should intimate this to the guide at once, and arrange to visit the Amphitheatre last.

The street passing through the **Porta Marina** could scarcely have been used by vehicles, as it ascends at an abrupt gradient to one of the highest points in the city. The gate has a path for foot-passengers on the left. Within is a vaulted passage between ancient magazines. On the right in this passage is the entrance to the —

**Museum**, which contains many interesting objects, though none of artistic value, arranged in three rooms.

Among these are casts and models of doors, windows, shop-shutters, and other objects in wood.

In glass-cases are preserved several *Casts of Human Corpses*, and one of the body of a dog. Although the soft parts of the bodies had decayed in course of time, their forms frequently remained imprinted on the ashes, which afterwards hardened. In 1863 **Fiorelli** made the ingenious experiment of carefully removing the bones of a body thus imbedded, and filling the cavity with plaster, and he has succeeded in preserving the figures and attitudes of the deceased after their death-struggle. On the point of flight, many of them had divested themselves of most of their clothing. Among the figures are a young girl with a ring on her finger, two women, one tall and elderly, and the other younger; a man lying on his face; and a man lying on his left side with remarkably well-preserved features.

Immediately to the left in the third room is a handsome *Table*. There are also amphoræ, vases, rain-spouts, etc., in terracotta; vessels in bronze; carbonised articles of food like those at **Naples** (p. 72); skulls and skeletons of men and animals.

The **VIA MARINA** (*Decumanus Minor*) ascends hence in a straight direction to the Forum. Immediately to the right is the substruction of a *Temple*, in excavation since 1898.

On the right at the end of the **Via Marina** is a side-entrance to the **Basilica** (Reg. VIII, Ins. 1), the façade of which fronts towards the Forum. This was used as a market and also accommodated a law-court. A passage round the interior consists of twenty-eight brick columns with capitals of tufa; the entire space in the centre was

roofed in, and was lighted by openings in the upper part of the side-walls. On the walls are half-columns, all covered with stucco, slighter and lower than the brick columns, and above them was another system of columns and half-columns, placed rather far apart. The fragments of tufa-columns by the walls belonged to this upper row. At the end of the building was the elevated tribunal, or seat of the presiding magistrate, with side-doors which were accessible only by movable wooden steps. In front of it is a pedestal for a statue; below the tribunal are vaults, connected with the upper hall by means of two openings, the object of which is uncertain. In the year 79 the building seems to have been in a state of ruin occasioned by the earthquake of the year 63.

Also on the W. side of the Forum, to the left of the Via Marina, is situated the *\*Temple of Apollo* (Reg. VII, Ins. 7), the god being named in an Oscan inscription on the flooring (a reproduction; original now at Naples, p. 60). It is an edifice of very early origin, but restored after the earthquake of 63. We first enter a court with forty-eight columns, originally Ionic, which had been converted by means of stucco into Corinthian; but this coating has now fallen off. As the side towards the Forum was not parallel with it, the wall, in order to prevent the eye being offended by this irregularity, was furnished in the interior with eight buttresses at intervals, each projecting farther than the last. The temple itself rises in the centre of the court, on a basement  $7\frac{1}{2}$  ft. in height. The column to the left of the steps, with an inscription of the duumviri, who erected it, bore a sun-dial. Facing the steps stands an *Altar*, with an inscription of the donors, the quatuorviri of the town. Against the columns of the portico are six bases arranged in pairs, which formerly bore six *Statues*: Mercury and (probably) Maia (marble hermæ), Apollo and Diana (bronze statues), Venus and a Hermaphrodite (marble statues). The Mercury is still *in situ*, the Maia is lost, and the four others are now at Naples. To the left, in the corner in front of the bases of Venus and Diana, are two small altars. The *Temple* itself, which is approached by fourteen steps, was surrounded by a Corinthian colonnade, and had a façade of six columns. Within the cella the pedestal is still preserved, where the figure of the god stood. On the left was the conical *Omphalos*, the well-known symbol of Apollo. The large tripod painted on the first pilaster to the right in the portico is also an attribute of this deity. — A chamber for the priests, decorated with mediocre paintings, adjoins a back exit, through which we may reach the Forum.

The *\*Forum* forms the central point of the town (109 ft. above the sea-level). On the N. side, detached, stands the temple of Jupiter (p. 127); the other sides are enclosed by a colonnade. The open space in the centre, 515 ft. in length and 107 ft. in breadth, was paved with large slabs and embellished with numerous honorary

statues. Twenty-two bases for the latter, five of which (four on the W. side, one at the S.E. corner) still bear inscriptions, dedicated to officials of high rank, are preserved. Above the lower Doric columns of the colonnade rose a second series of the Ionic order, thus constituting an upper, covered passage, approached by steps, several of which are still preserved. The Forum was protected against the trespass of riders or waggons by stone pillars at the ends of the streets converging here, and could even be entirely shut off by gates.

Passing along the W. side of the Forum, we observe, at the N. end of the Temple of Apollo, No. 31, a niche, in which once stood a stone table with the standard weights and measures (see p. 60; its place now occupied by a poor reproduction). Then follows a flight of steps, which led to the portico of the Temple of Apollo. Farther on are No. 29, a hall apparently for commercial purposes, No. 28, a public *latrina*, and then No. 27, a dark building (closed) which appears to have been a prison or a treasury. Farther on, the Forum is bounded by a wall.

On the N. side of the Forum and in the most conspicuous part of it, rises the **Temple of Jupiter** (Reg. VII, Ins. 8), on a basement  $9\frac{1}{2}$  ft. in height, approached by fifteen steps. Apertures in the floor of the cella admit light to the underground chambers. At the farther end, to the left, a flight of steps (closed) ascends to a large hollow basis, which has three chambers and probably bore the images of Jupiter, Juno, and Minerva, as in the Temple of Jupiter on the Capitol at Rome. This temple also seems to have been called *Capitolium*. At the time of the eruption it was already in ruins, and the worship of the three deities was temporarily transferred to the so-called Temple of *Æsculapius* (p. 130). The upper part of the temple commands a beautiful view of the ruins of Pompeii, Monte Santangelo with the chapel of San Michele on the summit, the *château* of Quisisana, and the Apennines.

On the left side of the Temple of Jupiter, near the front, and on the right side farther back rise two *Triumphal Arches* of brick, both divested of their marble. The niches on the N. side of the latter served as fountain-basins. Behind it, at the corner of the street, is a relief with figures of two men carrying a wine-jar, being the sign of a wine-merchant.

The most northerly building at the E. end of the Forum is the **Macellum**, or hall for the sale of provisions. In front of it are pedestals for statues; on the exterior are shops. The building is entered by two doors (Nos. 7 and 8). The interior consists of a rectangular court. The walls are decorated with \*Frescoes, of which those to the left of the entrance, representing Argus and Io, Ulysses and Penelope, are the best preserved. Above, on the walls, are representations of various kinds of edibles, indicating the purpose of the building. The court was still unfinished when the catastrophe took place; it was destined to be enclosed by a colonnade, but the

limestone masonry has been laid on the N. and W. sides only. In the centre are twelve pedestals on which stood columns bearing a domed roof, while a pit in the centre contained large quantities of fish-scales, indicating that the fish-stalls stood here. To the right are eleven chambers simply painted red, probably trading stalls; at the extremity is an exit into a back street, with a niche indicated as the shrine of the Lares by painted serpents (comp. p. 123). To the left is another outlet. On the E. side, opposite us as we enter the building, rises a chapel in honour of the imperial family. Only the right side-niches contained statues (now replaced by casts), probably representing Octavia, the sister of Augustus, and Marcellus, her son. The left niches perhaps contained statues of Agrippina and Nero, and on the back-wall may have been a statue of Claudius. To the left of this shrine was a hall with an altar, which perhaps was employed in the celebration of the sacrificial banquets. The apartment to the right, containing a butcher's and fishmonger's block, is furnished with gutters below to carry off blood or water.

No. 3, adjacent, is the so-called *Curia*, a square uncovered hall, with an altar in the middle, an apse, and several niches. This was probably the shrine of the municipal Lares. The walls and pavement were formerly covered with marble.

In front stands a monument to *Fiorelli* (d. 1896; p. 122).

We next reach No. 2, the so-called *Temple of Mercury*, really a *Temple of Vespasian*. The court had an arcade in front only. In the centre is an *Altar* in marble with reliefs: on the front victims, on the sides the sacrificial utensils, on the back an oak-garland between two laurels, the symbol of the imperial house. At the back are three rooms formerly communicating with chambers behind the so-called *Curia*.

Adjoining, No. 1, is situated the **Building of Eumachia** (Reg. VII, Ins. 9). According to the inscription (which still exists intact over the entrance from the *Strada dell' Abbondanza*), this building (*chalcidicum*, *crypta*, and *porticus*) was erected by the priestess *Eumachia*, and it was perhaps used as a wool-sellers' hall. In the vestibule (*chalcidicum*) are copies of two inscriptions from statues of Romulus and *Aeneas*. In the interior is an open court, once surrounded by a two-storied colonnade of white marble, of which only fragments are left. This colonnade (*porticus*) is adjoined all round by a covered passage (*crypta*). At the back of this stands the statue of *Eumachia* (a copy, the original being at Naples, p. 64), erected by the fullers (*fullones*) of Pompeii. — We pass out by the back exit into the *Strada dell' Abbondanza* (p. 131), in which stands a *Fountain with a Bust of Concordia Augusta*, formerly taken for a bust of *Abundantia* (hence the name of the street). On the wall at the opposite corner are represented the twelve gods with their attributes, almost effaced. Nearer the Forum, No. 8, *House*

of the Boar Hunt ('*Casa del Cinghiale*'), named from the mosaic in the passage. The border of the large mosaic in the atrium represents an ancient town-wall.

At the corner of the Forum is a square hall, usually called a *School*, but more probably the *Comitium*, or voting-hall.

On the S. side of the Forum are situated the *Tribunals*, three adjacent chambers, the centre one with a rectangular, the others with semicircular extremities, built of brick which was once covered with marble. Probably one of them (that in the centre?) served as the meeting-place of the town-council, while the others were used for administrative or judicial purposes.

We leave the Forum by the *Strada delle Scuole* (Via Quarta) running to the S. on the left of the Tribunals. On its right side a number of houses with several stories have recently been exhumed, on the site of the ruined walls on the slope of the hill occupied by the town. These (e. g. No. 16) command a fine view. From No. 17 access is obtained to a bath-room with paintings (closed). — We continue to descend to the left, by the *Vicolo dei Teatri* (Via Tertia), to the so-called Forum Triangulare and the adjacent buildings, which have retained many of their pre-Roman characteristics.

We enter the Forum Triangulare through a fine arcade, partly restored. The forum was bounded on three sides by a porticus of a hundred columns of the Doric order, destined chiefly for the use of frequenters of the theatre. On the N. side is a pedestal for a statue of Marcellus, nephew of Augustus, with an inscription. The side next the sea was open. On a basement here, approached by five steps, stood a *Temple* in the ancient Greek style, 101 ft. in length and 67 ft. in breadth, perhaps dedicated to Minerva. It was surrounded by columns, seven being in front and eleven at each side, in the ancient Doric order of about the 6th cent. B.C. A few capitals, two broken columns, and some fragments of the wall of the cella are now the sole remains of this once imposing structure. It was doubtless overthrown before the earthquake of 63; and the inhabitants of the stuccoed buildings of the imperial age would never dream of restoring it in its massive and simple dignity. — The enclosed space in front of the temple was perhaps a tomb. To the left of it are three altars.

Beyond the temple, No. 32, is a well-head (*Puteal*) within a small circular edifice, 12 ft. in diameter, with eight Doric columns. — On the other side of the temple is a semicircular seat, with a sun-dial.

To the E. of the well the visitor looks down into a porticus, lying below the theatres and originally belonging to them, but afterwards fitted up as *Barracks for Gladiators*. It possesses seventy-four columns, and around it were a large number of detached cells, arranged as the imitation on the S. side shows, which contains the



rooms of some of the custodians. In a chamber on the W. side used as a prison were found three skeletons and iron stocks for the feet (now represented by a poor wooden reproduction erroneously placed in one of the E. rooms). In another chamber some gladiatorial weapons were found. Sixty-three bodies in all were discovered in this building.

Adjoining the Forum Triangulare on the N., and adapted to the sloping ground, is the **\*Great Theatre** (*Teatro Scoperto*). It is a building of very early origin, but about the beginning of the Christian era it was restored by the architect M. Artorius, at the expense of M. Holconius Rufus and M. Holconius Celer. The space for the spectators (opening to the S.) consists of three ranks (*ima, media, and summa cavea*); the first contains four tiers for the chairs of persons of rank, the second twenty, and the third four. Corridors and staircases led to the different parts of the building. It is estimated that 5000 spectators could be accommodated. Behind the orchestra is the long and narrow stage, in front of which is an opening in the ground for the rising and falling of the curtain. The posterior wall of the stage, once adorned with statues, is provided with three doors, according to the rules of the ancient drama. Behind these was the dressing-room. On the summit of the outer wall are seen the stone rings for the poles which supported an awning in sunny weather. Behind the theatre is a square reservoir, the water of which was used in hot weather for refreshing the spectators by means of a slight sprinkling.

The adjacent **\*Small Theatre** (*Teatro Coperto*) is better preserved than the great. It was roofed in (*theatrum tectum*), probably for musical performances. It had 1500 seats, cut out in such a way that the feet of the spectator did not inconvenience the person sitting on the tier below him. The building dates from about B.C. 75. The marble pavement of the orchestra was, according to an inscription, presented by M. Oculatius, a duumvir.

To the E. of the small theatre passes the STRADA STABIANA (*Cardo*), which traverses the entire city from N.W. to S.E. Outside the ancient *Stabian Gate* the beginning of a street of tombs has been exhumed. In the cross-street in Region I, between Insulæ 1 and 2, at No. 28, is an atrium, the compluvium of which was covered with an iron grating (restored) as a protection against thieves. No. 2, on the right of the same street, was a tannery.

We continue to ascend the Stabian Street. On the left, at the corner of the Street of the Temple of Isis (*Via Secunda*), Reg. VIII, Ins. 8, No. 25, is the so-called Temple of *Æsculapius*, the smallest in Pompeii, which is perhaps really the Temple of Zeus Meilichios mentioned in an Oscan inscription near the Stabian Gate. The anterior court contains an archaic altar of tufa, recalling the sarcophagus of Scipio in the Vatican. On the pedestal in the cella were

found terracotta statues of Jupiter (erroneously supposed to be *Æsculapius*) and Juno and a bust of Minerva, three deities who were temporarily worshipped here in consequence of the destruction of the Temple of Jupiter in the Forum (p. 127). — Farther on in the Street of the Temple of Isis, on the left, No. 28, rises the **Temple of Isis**, which, as the copy of the inscription over the entrance informs us, was restored after the earthquake of 63 by N. Popidius Celsinus, a boy six years of age, at his own expense, who in recognition of this service was received into the rank of the *decuriones*. The court is surrounded by a porticus; between the columns are several altars, and an ancient aperture for the reception of the remains of sacrifices, now used as an air-shaft of the Sarno tunnel. On the left is a small shrine, the so-called *Purgatorium*, in which ablutions were performed; a staircase here descended to a subterranean cistern; the walls are tastefully adorned with reliefs in stucco. A statuette of Isis, now in the Naples Museum (p. 61), was found in the portico of this temple. The chambers adjoining the wall on the left were occupied by the priests. Several bodies were found here; and on the altar were remains of sacrifices. — No. 29, farther on, is the so-called *Curia Isiaca*, a court surrounded by columns, in which the Doryphorus, now in the Naples Museum (p. 62), was found. Opposite the door is the pedestal of a statue. Behind it is a small flight of steps, which was perhaps used for placing garlands on the statue; in front is a low stone plinth or table. The place was a palæstra of the Oscan period, and was afterwards shortened.

We return to the Stabian Street and ascend it farther. To the left, No. 24, is a small sanctuary of the Lares; to the right, No. 5, is the *Casa del Citarista*, named after the archaistic Apollo found here (No. 5630, p. 68). This is one of the largest houses at Pompeii, comprising two atria and three peristyles.

The next cross-street (88 ft. above the sea-level) is the *Decumanus Minor*, known as the *Strada dell' Abbondanza* (see below) on the left, and on the right, as the *STRADA DEI DIADUMENI*, which is, however, only excavated as far as the next street. At the corner here is the buttress of an aqueduct, leaden pipes from which are observed on the pavement farther on. On the left, Reg. IX, Ins. 1, No. 20, is the **House of Epidius Rufus**, with a handsome Corinthian atrium. Within it is a lararium on the right, with the inscription 'Genio Marci nostri et Laribus duo Diadumeni liberti'. — The atrium of the *House of Epidius Sabinus*, No. 22 (left), contains a well-preserved lararium; pretty view of two peristyles. — Ascending the embankment in a straight direction, we reach the field-path leading to the Amphitheatre (see p. 142).

We now enter the broad *STRADA DELL' ABBONDANZA*, which ascends to the Forum, and was closed at both ends by means of stone pillars, in order to exclude carriages.

L., Reg. VIII, Ins. 4, No. 15, \**House of Cornelius Rufus*. The atrium contains two handsome pedestals for tables, and a bust with the inscription 'C. Cornelio Rufo'.

R., No. 8, is the principal entrance to the \**Stabian Thermae* (closed on Thursday). They date from the Oscan period, but were afterwards extended and re-decorated. We enter a spacious court, flanked by pillars on two sides, which was used for palæstric exercises. Adjoining this to the right is the *Men's Bath*. Off a vestibule to the left was the cold bath (frigidarium), a circular building with four recesses and an opening in the dome; in front, the dressing-room with recesses for the clothes, and another entrance from the Stabian Street. Both here and in the vestibule the ceilings are adorned with fine reliefs in stucco. Farther to the left are the tepid room (tepidarium; with a plunge-bath, unusual in such rooms) and the hot room (caldarium), both heated by means of double walls and floors. — In the right corner of the court at the back is the *Women's Bath*. The door above leads into a vestibule, into which the dressing-room opens on the left; from the street are two separate entrances. Round the vaulted hall are niches for clothes; in the corner is a basin enclosed by masonry. Adjacent are the warm bath and the sudatory; at one end of the latter is a marble basin, at the other a fountain for warm water. The stoves were between the men's and women's baths. — In the wing opposite, which has a side-entrance from the street, are a closet and four baths for single bathers on the left. — In the court, opposite the entrance, is a herma of Mercury resembling that in the Temple of Apollo. On the wall on the left are stucco ornaments in relief. The first room to the left served for undressing; the walls still bear traces of the presses for hanging up the clothes. Next to this is a shallow basin used for washing after gymnastic exercises; then a swimming-bath. The following room was also originally a bath, but was afterwards filled up and used for other purposes.

L., Reg. VIII, Ins. 4, No. 4, the *House of Holconius*, with handsome peristyle, rich in paintings, but faded. In the œcus (r.), Ariadne and Bacchus; (l.) Hermaphrodite; in the room to the right, Rape of Europa; in the room to the left, Achilles in Scyros, and Judgment of Paris.

A few paces farther on the Theatre Street diverges to the right, leading to the Forum Triangulare (p. 129), while we follow the VICO DEL LUPANARE (*Via Undecima*) to the right.

R., Reg. VII, Ins. 1, No. 47, \**House of Siricus*. On the threshold the inscription '*Salve lucru(m)*'; to the same proprietor belonged the large adjacent bakehouse, No. 46. To the left of the atrium are two rooms with good paintings: (l.) Neptune and Apollo helping to build the walls of Troy; opposite, Drunken Hercules; (r.) Vulcan presenting Thetis with weapons for Achilles. In the centre of the peristyle are four green columns, which bore a pavilion.

A staircase leads to the left to the other part of the house, the principal entrance of which (now closed) opened from the *Strada Stabiana*, another peristyle, and an atrium containing a handsome marble table.

To the left on the opposite wall are large snakes, with the inscription: '*Otiosis locus hic non est, discede morator*'.

To the left, at the corner of the second lane, the *Vicolo del Balcone Pensile* (*Via Tertia*), is Reg. VII, Ins. 12, No. 18, the *Lupanare* (closed). The bad character of the house is sufficiently indicated by the paintings and inscriptions. A separate entrance from the street ascended direct to the upper floor, which had a gallery (*pergula*) facing two streets. — In the *Vicolo del Balcone Pensile*, on the right (Reg. VII, Ins. 12, No. 28), is the **House with the Balcony** (*Casa del Balcone Pensile*; closed). Three rooms of the projecting upper floor have been preserved by carefully replacing the charred woodwork by new beams — a laborious and costly undertaking.

We return to the *Vico del Lupanare*. To the right, at the first corner, is a shoemaker's shop kept by the porter of the house. — Nearly opposite is the *Casa dell' Orso*, named from a mosaic of a wounded bear at the entrance.

We now turn to the right (*Via Secunda*) and after a few yards regain the *STRADA STABIANA* (*Cardo*; p. 130), which we ascend.

To the right (Reg. IX, Ins. 3, No. 5), the **House of Marcus Lucretius**, once richly fitted up, though with questionable taste (closed). Behind the atrium is a small garden, laid out in terraces, with a fountain and a number of marble figures. The best of the paintings are preserved at Naples. The proprietor's name was learned from a letter painted on the wall with the address '*M. Lucretio Flam. Martis decurioni Pompei*'.

The whole of *Insula 4* in Region IX is occupied by extensive *Thermae*, which were in course of construction at the time the city was overwhelmed. In the large court the labourers were in the very act of making the gutter and laying the bases for the columns of the portico. The large swimming-basin, to the left, below the windows of the inner rooms, was also unfinished. This was a men's bath only, though it is of unwonted size. Passing through an antechamber on the left, we reach the dressing-room (*apodyterium*), containing a large bath of cold water (*frigidarium*). Next to this is the warm bath (*tepidarium*), beyond which is the hot chamber (*caldarium*), with three basins for hot baths. To the left of the *tepidarium* is the *laconicum*, or sudatory, with a vaulted roof, and also connected with the *caldarium*. The three rooms last mentioned were intended to be heated by means of double floors and walls. The heating-furnaces had not yet been built. The three largest rooms are provided with large windows, another divergence from the ordinary plan of the *Thermæ*,

The next cross-street is the *Decumanus Major*, called *Strada della Fortuna* (p. 136) to the left and *STRADA DI NOLA* to the right. We follow the latter street, which leads in 5 min. to the gate of the same name. Here the insulæ 4 and 5, and part of 7 and 8 in Reg. IX, have been excavated to the S., and the insula 1 and part of 2, Reg. V, to the N.

To the left, at Reg. V, Ins. 1, No. 7, is a fine capital with figures.

The houses to the right, in the insula (IX, 5) beyond the *Thermae*, contain numerous paintings, most of which, however, are of little artistic merit. The first house, No. 2, contains, in the room to the left of the *Tablinum*, two scenes from the story of Achilles: *Hephæstus* showing *Thetis* the armour he had made for Achilles, and *Thetis* on a Triton taking the armour to her son. — The house No. 6, farther on, is remarkable for its peculiar oblong ground-plan. In the roofed room to the right, in front of the peristyle of No. 9, are Egyptian landscapes with pygmies. The house No. 11 has representations of the nine Muses (to the right, next the *tablinum*). — The house in the S.E. angle of this insula, No. 16, seems to have been a tavern, and contains a room with paintings of the grossest description; in the room to the right of the atrium, the Muses.

Of the next insula (IX, 7), to the E. of the last, only one large house (*Casa del Centenario*) has been excavated. It contains a spacious peristyle, two covered rooms, and a small bath. Adjacent is a room tastefully decorated with black paintings, inserted in the walls at a later period: right, *Orestes*, *Pylades*, and *Iphigenia*; left, *Theseus* and the *Minotaur*; centre, *Hermaphrodite* and *Silenus*. We now retrace our steps and turn to the right into the narrow street between Insulæ 1 and 2 of Reg. V, enter the sixth door on the right, and follow the passage to the right of the atrium, to the excavations of 1892-93, which have revealed the *Casa delle Nozze d'Argento* (closed), a handsome house with an atrium with four columns and an admirably preserved peristyle.

We return by the *Strada di Nola* to the crossing mentioned above, and turning to the right, follow the N. extension of the *STRADA STABIANA*. At the corner to the left are a *Fountain* and an *Altar of the Lares*; adjacent is a pillar of the *Aqueduct*. Of the houses the following are noticeable: — L., Reg. VI, Ins. 14, No. 20, with a mutilated herma erected by the *arcarius* (cashier) *Anteros* to *M. Vesonius Primus*, the master of the house, with projecting props for the support of wreaths. The peristyle is adorned with a fresco of *Orpheus*, over lifesize. — No. 22, a *Fullonica*, or fuller's workshop. The atrium contains a handsome impluvium, a marble table, and a fountain. In the room at the back are three basins (comp. p. 138), and on the wall are paintings of a banquet of fullers (*fullones*) and a scene in a court of law. — Opposite, to the right, Reg. V, Ins. 1, No. 26, the house of *L. Caecilius Jucundus*, the banker, where the receipts now preserved in the Museo Nazionale (p. 72) were discov-

ered. In the atrium stood a herma erected to the banker by his freedman Felix; the pedestal, with the inscription '*Genio L(uci) nostri Felix l(ibertus)*' is still here, but the bronze bust has been removed to Naples (p. 68). In the atrium, to the left, is the lower part of the chapel of the Lares, with a relief representing the N. side of the Forum. The beautiful paintings in the tablinum are unfortunately somewhat faded.

We again return to the crossing mentioned on p. 134 and thence follow the STRADA DELLA FORTUNA (*Decumanus Major*).

The first side-street on the right leads to the \*House of the Vettii (*Domus Vettiorum*; Reg. VI, Ins. 15, No. 1; closed on Thurs.), excavated in 1894-95. The beautiful paintings found here, as well as the marble decorations of the peristyle (which has been laid out as a garden as in antiquity), have been left *in situ*.

At the entrance is a representation of Priapus (closed). The ATRIUM is embellished with beautiful monumental paintings. On the dado also are charming putti; and on the frieze above are groups of Cupids engaged in various occupations, the finest being the Cupids sacrificing to Fortune, to the right. Room to the left of the entrance: Ariadne abandoned; Hero and Leander. — 1st Room to the left of the Atrium: Cyparissus and the stag; Cupid and Pan wrestling in presence of Bacchus and his train. The PERISTYLE is in good preservation; it has been partly rebuilt and re-planted, and is embellished with numerous statuettes, from which jets of water originally spouted into marble basins. Between the columns are three marble tables, the finest being that in front, to the right. Two dining-rooms open off the front of the peristyle. In that to the left: Infant Hercules strangling the serpents, in presence of Amphitryon and Alcmena; Pentheus slain by the Bacchantes; Dirce, Amphion, and Zethos (the 'Farnese Bull' group). In the dining-room to the right: Dædalus and Pasiphaë; Hephestus binding Ixion to the wheel in Hades; and Iris announcing to Hera this punishment of her insulter. The seated veiled female form is probably a soul, symbolizing the underworld. Bacchus finding Ariadne. — The LARGE ROOM to the right of the peristyle is the finest of all in point of ornamentation. On the black band above the dado are the following groups of Cupids (beginning on the right): Cupids throwing stones at a target; Cupids weaving and selling garlands; manufacturing and selling oil; chariot-races; goldsmiths; fullers. Back-wall: the Vestalia, the festival of the millers and bakers, when even the asses have a holiday; vintage and wine-pressing; triumph of Bacchus. Left wall: Cupids selling wine. Beneath the narrow wall-panels are similar bands, on some of which appears Psyche gathering flowers. In those adjoining the central panels on the side walls are three mythological scenes: Agamemnon entering the shrine of Artemis in order to kill the sacred hind (right wall); Apollo after slaying the Python; Orestes and Pylades (defaced) in Tauris, in presence of Thoas and Iphigenia (left wall). The red wall-panels are occupied by hovering groups. Left wall: Poseidon and Anymone. Rear-wall: to the left, Apollo and Daphne, to the right, Bacchus and Ariadne. Right wall: Perseus and Andromeda. Entrance-wall: to the right, Hermaphrodite and Silenus. On the dado: Amazons, Women with sacrificial utensils, Satyr and Bacchante. — To the right of this room is another, smaller peristyle, adjoined by a dining room and a bedroom. In the former: Achilles recognized among the daughters of Lycomedes; Hercules surprising Auge. — We now return to the Atrium. To the left is a small side-atrium, behind which is the KITCHEN, with the cooking-apparatus still *in situ*. Beside the kitchen is a room (closed) containing paintings not suited for general inspection and a statuette of Priapus from a fountain (probably once in the peristyle).

In a house a little to the N. the roof of the Atrium and the upper

story have been rebuilt. — We return to the entrance of the House of the Vettii.

At the corner of Insula 43 stands the pillar of an aqueduct, with numerous leaden pipes. To the right, Ins. 11, No. 10, is the *Casa del Labirinto*, a roomy dwelling with two atria. In a closed room behind the peristyle is a mosaic pavement: Theseus killing the Minotaur in the Labyrinth. The left half of the house was destined) for the menage; it contains a bakehouse and a bathroom.

We return to the aqueduct-pillar and thence ascend the *Strada della Fortuna*. Immediately opposite, at the corner, Reg. VII, Ins. 4, No. 48, *House of the Chase* ('*Casa della Caccia*'). Beyond the finely-painted tablinum we enter the peristyle; opposite, wild-beast fights, whence the name of the house; on the right, landscapes, with Polyphemus and Galatea.

L., No. 51, *House of Ariadne* ('*Casa di Arianna*'), which we enter from the back (capital with figures at the entrance), traversing first the garden and then the peristyle with variegated capitals. A room to the right contains fine wall-paintings.

L., No. 56, *House of the Grand-Duke of Tuscany* (Pl. 2), small, with mosaic fountain.

L., No. 57, *Casa dei Capitelli Figurati*, named after the capitals of the entrance-pillars, adorned with figures of Bacchantes and Fauns. From the peristyle, in which is a pavilion with six columns and a sun-dial, we enter a sugar-bakehouse, the use of which has been conjectured from the nature of the objects found in it. The oven is still in existence.

L., No. 59, *Casa della Parete Nera* (Pl. 1), so called from the room beautifully decorated in black, behind the peristyle.

Opposite, on the right, Reg. VI, Ins. 12, Nos. 2-5, the \**House of the Faun*, so named from the statuette of a dancing Faun found beside the impluvium in the principal atrium (p. 67). The house occupies a whole insula, and is the most sumptuous in Pompeii, 262 ft. long and 125 ft. broad. It contained beautiful mosaics, but hardly any mural paintings. The stucco on the walls (2nd cent. B.C.) is an imitation of incrustation in coloured marble (comp. p. xlii). On the pavement in front of the house is the greeting 'HAVE'. It possesses two entrances and two atria. The left atrium (35 ft. by 38 ft.) is in the Tuscan style, i. e. the roof was borne by cross-beams without vertical support. The simpler atrium on the right is an atrium tetrastylum, i. e. the roof-beams surrounding the impluvium were borne by four columns. It was used as a vestibule to the offices on the right: bath, kitchen, etc. The peristyle contained 28 Ionic columns of tufa coated with stucco. In the apartment with the red columns was found the celebrated mosaic of the Battle of Alexander (p. 66). At the back is a garden with a Doric portico.

A few paces farther on, the Forum Street (*Via Octava*) leads to the left, the Mercury Street (*Via Sexta*; p. 138) to the right.

Reg. VII, Ins. 4, No. 1, at the corner of the Forum Street, is the *Temple of Fortuna*, erected, according to the inscription, by M. Tullius during the reign of Augustus. (The inscription is upon the architrave of the *ædícula* in the rear, now lying in the temple.) The entrance was closed by a railing with gates.

On the right side of the street leading from this point to the Forum (p. 126) is a small Museum, containing objects found in a Roman villa excavated at Boscoreale in 1894-95. In the 1st Room are a hand-mill and an olive-press. In the 2nd Room is a cast of a wooden railing. The bath, behind to the left, with heating-apparatus and leaden receptacles for hot and cold water, deserves special notice. The well-preserved pipes were fitted with taps by means of which either hot or cold water could be admitted to the bath, as well as to the hand-basin (*labrum*; not extant), and the desired temperature obtained by mixing. — Next the museum is a sale-room for photographs.

From this point we follow the continuation of the *Strada della Fortuna*, called *STRADA DELLE TERME*.

On the left is the entrance to the *\*Thermæ* (Reg. VII, Ins. 5, No. 2; 'Terme del Foro'), which occupy a whole insula. The exterior was surrounded by shops, which had no connection with the interior. Two of the six entrances admit to an elegant irregular court, with arcades and columns. Thence, or direct from the street (No. 2), we enter the chamber for undressing (*apodyterium*), surrounded by benches, the vault above which was provided with a glass window. Beyond this is the cold bath (*frigidarium*). The water gushed forth from a copper mouth-piece opposite the entrance and was let off below the entrance. To the right of the dressing-room is the warm bath (*tepidarium*). A frieze running round it is furnished with niches for depositing clothes, and is supported by Atlantes in terracotta. The vaulting was richly decorated with figures in stucco. This chamber was heated by means of the large brazier of bronze (to the left), which, with three bronze benches, was presented, according to the inscription, by M. Nigidius Vaccula, to whose name (*vacca* = cow) the cow on the brazier and the cows' heads on the benches are references. Adjacent is the hot-air bath (*caldarium* or *sudatorium*), heated by means of double floors and walls. A niche at the end contains a marble basin (*labrum*) for washing the hands and face with cold water; the inscription records that it was erected at a cost of 5250 sesterces (57*l.* sterling). At the other end is the basin for warm baths. From the dressing-room we reach the furnace, and then a small court to the left, with two columns, one of which probably bore a sun-dial. — No. 8, *Strada delle Terme*, is the modest *Women's Bath*.

Nearly opposite to the *Thermæ*, Reg. VI, Ins. 8, No. 5, is the *\*House of the Tragic Poet*, one of the most elegant in Pompeii, so called from two representations found in the tablinum — a poet reading (more probably Admetus and Alcestis), and a mosaic of a theatrical rehearsal (which, together with beautiful paintings of subjects from the *Iliad*, are now in the museum at Naples). This is represented by Bulwer Lytton in his 'Last Days of Pompeii' (1834)



as the dwelling of Glaucus. On the threshold was a dog in mosaic, with the inscription 'Cave Canem', now at Naples (p. 58). The peristyle of seven columns is closed at the back by a wall, on which is a small shrine of the Lares. In the triclinium on the left, Youth and maiden looking at a nest containing Cupids (above, Marsyas playing the flute and Olympus), Theseus abandoning Ariadne, and Diana with Orion (?). On the side-panels are personifications of the seasons.

Reg. VI, Ins. 6, No. 1, beyond the cross-street, on the right, is the **House of Pansa** (*Domus Cn. Allei Nigidi Mai*), one of the largest in Pompeii, occupying a whole insula, 319 ft. long and 124 ft. broad. It comprises sixteen shops and dwellings, facing two of the streets. On the threshold was found a mosaic with the greeting 'SALVE'. Comp. ground-plan, p. 120.

This is the house of which a reproduction has been constructed at Saratoga by Mr. Franklin W. Smith (see *Baedeker's United States*).

We return to the Temple of Fortuna, and, turning to the left, follow the **STRADA DI MERCURIO**, at the entrance to which rises a **Brick Arch**, on which the pipes of a water-conduit are visible. It was surmounted by the bronze statue of Caligula or Nero mentioned at p. 69.

L., Reg. VI, Ins. 8, No. 14, is a small *Temple of the Lares*.

R., Reg. VI, Ins. 10, No. 7, *House of the Anchor*, named after an anchor in mosaic on the threshold. By the tablinum we descend to a peristyle, the pavement of which was higher than the garden. The latter, to which a staircase descends, was on the level of the Strada della Fortuna, and was surrounded by a cryptoporticus and numerous niches containing altars.

L., No. 20, the **Fullonica**, or fuller's establishment. The square pillars (on one of which were frescoes alluding to the fuller's art, now in Naples) supported a gallery (*solarium*) for drying the cloth. Around are dwelling-rooms and bed-chambers, as well as rooms for the workmen. To the left is the kitchen, with an oven; and behind are four basins on different levels, destined for washing the cloths, which were afterwards stamped with the feet in the small stands to the right. Adjacent to these premises, and connected with them by a door, was the hexastyle atrium, No. 21.

L., No. 22, *House of the Large Fountain (della fontana grande)*, in the garden of which is a fine mosaic fountain.

L., No. 23, *House of the Small Fountain (della piccola fontana)*, with a fountain of gaily coloured mosaic, adorned with a small and graceful bronze: Boy with a goose (a copy, original at Naples). The walls are decorated with interesting realistic landscapes.

R., No. 1, a *Tavern*. The back-room is adorned with various allusions to drinking: a waggon with a wine-skin, players and drinkers, eatables, etc. In the corner to the left a soldier is being served; above him is scribbled: 'da fridam pusillum' (pour in some

fresh water). An adjoining room contains paintings of Polyphemos and Galatea, and Venus fishing. — In front of the tavern is a fountain with a head of Mercury, after which the street has been named.

Farther on, beyond the *Vicolo di Mercurio* (*Via Prima*), Nos. 7 and 6 (Reg. VI, Ins. 9) on the left, are the *House of Castor and Pollux* (*Domus Cn. Caetroni Eutychi*), consisting of two distinct houses, but connected. No. 7 is simple and homely. It is connected with the neighbouring house by a large peristyle, adorned with paintings all round. The restored roof affords an idea of the original lighting of the house. On the right wall of the passage leading to the Corinthian atrium of the other house (No. 6) is the *Venus Pompeiana*. Beyond the atrium are the tablinum and a garden with lararium. Fine frescoes in the room to the right of the tablinum: to the left, *Birth of Adonis*; on the entrance-wall, *Minos and Scylla*; in an apartment to the left of the garden, *Apollo and Daphne*.

Farther on, Nos. 5-3, *House of the Centaur*, two different houses, connected by a door. No. 3 has a fine bedroom (to the right), adorned with imitation marble.

Adjacent, No. 2, *House of Meleager*. Within the doorway, to the right, Mercury handing a purse to Fortuna. Beneath the marble table in the atrium is an arrangement for keeping viands cool by water. In the peristyle to the left of the atrium is a fountain. Adjoining the peristyle at the back is an *œcus*, enclosed on three sides by Corinthian columns. Among the frescoes (right), a young Satyr startling a Bacchante with a snake. To the left of the *œcus* is a hall with frescoes: on the transverse wall to the left, the *Judgment of Paris*.

We return along the opposite side of the street. Reg. VI, Ins. 7, No. 23, *House of Apollo* (*Domus A. Herenulei Communis*), named from the representations found here. Behind the gaily-painted tablinum, a fountain in a grotesque style. At the end of the garden, to the right, is a handsome sleeping-chamber (for two beds); on the external wall is a landscape with a Bacchanalian, and a mosaic of Achilles in Scyros. In the interior are representations of Apollo and Marsyas and other mythological subjects.

No. 18, *House of Adonis* (*Domus M. Asellini*). In the garden, to the right, a fresco, above lifesize, of Adonis wounded, tended and bewailed by Venus and Cupids; on the painted columns at the sides, Achilles and Chiron. In a room to the left, 'Toilet of the Hermaphrodite'.

We here turn to the right and following the W. branch of the *Vicolo di Mercurio*, soon reach the *STRADA DI SALLUSTIO*, which leads to the *Porta di Ercolano*. This was a business-street and contained few handsome houses. Opposite the *Vicolo* is the office of the director of the excavations.

Farther on, to the right, Reg. VI, Ins. 2, No. 4, is the *House of Sallust* (*Domus A. Coss. Libani*), with the atrium and adjacer

rooms lined with stucco painted to imitate marble. Behind the *tablinum* is a small irregularly-shaped garden, with a *triclinium* in an arbour in the corner. The small peristyle, to the right of the atrium, is styled, though without authority, the *Venercum* (closed). On the wall opposite, Actæon converted into a stag, and torn to pieces by his own dogs; to the left, Europa and the bull; to the right, Phrixus and Helle. In the small room to the right, Venus and Mars.

No. 6 is a *Bakehouse*, with oven and mills. The latter were turned by asses or slaves. — At the corner of the street is a fountain, and behind it a building erroneously described as a reservoir of the aqueduct.

At the crossing we proceed to the left by the *Strada Consolare*. Some of the houses on the left, on the slope of the hill occupied by the town, had several stories, and large vaults, used as magazines. From this point and from the following houses a charming glimpse is obtained of the bay with the island of Capri; near the land is the picturesque rocky islet of Revigliano; to the right is *Torre Annunziata*.

A large, open hall to the right, Reg. VI, Ins. 1, No. 13, is called, without authority, a *Custom House*; its real character is unknown. — No. 10, a little farther on, to the right, is the *House of the Surgeon*, so called from a considerable number of surgical instruments found here. It is remarkable for its massive construction of limestone blocks, and it is probably the most ancient house in the town.

No. 3, on the left, opposite, is a large *Tavern*, with a phallus towards the street, intended to avert the evil eye. It contains two wine-tables, and has an entrance for waggons. — No. 2, on the right, is another tavern.

The *Porta di Ercolano* or *Herculanean Gate* (135 ft. above the sea-level) is believed to date from the time of Augustus. It has three archways, 59 ft. deep, of which the two for foot-passengers were vaulted throughout, while the central passage for carriages was vaulted only at each end. To the right is the approach to the *Town Wall*, which may be visited for the sake of the view. The wall (p. 122) consists of an outer and inner wall, the intervening space being filled with earth. The height of the external wall varies according to the ground from 25 to 33 ft., the internal being uniformly 8 ft. higher. Originally built of large blocks of tufa and limestone, it appears to have been partly destroyed in the peaceful period of the second century B.C., and to have been afterwards repaired chiefly with concrete (small pieces of lava consolidated with cement). At the same time it was strengthened with towers. The difference between these kinds of building will be observed near this gate. — (From this point onwards, comp. the supplementary part of the Plan at p. 120.)

The suburb outside this gate is perhaps the *Pagus Augustus*

*Felix*, named thus in honour of Augustus. It consisted chiefly of the so-called \*Street of the Tombs (*Strada dei Sepolcri*), which has been partly excavated. The ancient Roman custom of burying the dead by the side of a highroad is well known. It has been ascertained that rows of graves, similar to those discovered here, exist beyond other gates also (p. 130). The Street of Tombs is in point of scenery the most picturesque part of the town.

On the right, No. 1, is a large tomb, apparently in the form of an altar, the upper part of which is destroyed; in the tomb-cavity beneath several cinerary urns were found.

On the left, No. 1, is the *Tomb of Cerrinius*, a recess with seats. It has been said that this was a sentry-box, and that here was found the skeleton of a sentinel who died at his post; but this is a mere fiction, like many other Pompeian anecdotes. — On a street diverging to the right, No. 2, is the ruinous *Tomb of Terentius*.

L., No. 2, a semicircular seat, with the pedestal of a statue of the duumvir *A. Veius*.

L., No. 3, *Tomb of M. Porcius*, probably the builder of the amphitheatre and the small theatre; according to the inscription the town-council granted him a piece of ground 25 ft. square for a grave.

L., No. 4, *Tomb of Mamia*; in front a seat like the above, with an inscription. At the back, enclosed by a low wall, is a tomb bearing no name, with niches for cinerary urns. — A street, now built up, formerly diverged here to the left. On the corner is an inscription (copy) to the effect that Suedius Clemens, the tribune, on behalf of Vespasian, restored to the town of Pompeii certain common land that had been illegally occupied by private persons. — Then, Nos. 5-15, the so-called *Villa of Cicero*, again covered up. The buttresses still visible belong to a colonnade which ran parallel with the street.

Farther on, on the right, No. 6, is the *Tomb of the Garlands*, so called from its decorations. R., No. 9, an open recess and seat. — R., Nos. 10 and 11, two shops. No. 12, *House of the Mosaic Columns*, belonging to a villa situated on the hill. The entrance leads first into a garden, in which stood a pavilion supported by four mosaic columns (now at Naples, p. 58). Behind is a fountain-recess inlaid with mosaic; to the left is a court with a private chapel and altar. Two staircases ascend to the upper parts.

On the left, beyond the villa of Cicero, several handsome monuments will be observed: No. 17, that of *Scaurus*, with reliefs in stucco, representing gladiatorial combats. The columbarium contains niches for the urns.

On the right is a long arcade, at the back of which there were shops. From the skeleton of a mule found here it has been suggested that this was a resort of peasants on market-days. — To the right, in the street which is not yet excavated, are several ancient tombs of limestone, belonging to the remote Oscan period,

when the dead were buried instead of being burned, and when painted vessels of terracotta were interred with them.

On the right are several uncompleted tombs.

L., No. 20, *Tomb of the Augustalis Calventius Quintus*, interesting. Below the inscription is represented the bisellium (seat of honour) in the theatre accorded him in recognition of his liberality.

R., No. 37, *Tomb of M. Alleius Luccius Libella* and his son, of travertine, and well-preserved, with inscriptions.

L., No. 22, *Tomb of Naevoleia Tyche*, with chamber for cinerary urns, another interesting tomb. The deceased was a freedwoman, who, according to the inscription, destined this tomb for herself and C. Munatius Faustus, chief official of this quarter of the town, and for their freedmen. A relief below refers to the consecration of the tomb; on the left side is the bisellium, or magisterial seat of Munatius, on the right a vessel entering the harbour, a symbol of human life. No. 23 was a *Triclinium* for banquets in honour of the dead.

On the hill to the right are several tombs, some of them in a very ruinous condition. Among these are: No. 41, the tomb of *N. Velasius Gratus*, a boy of twelve years, a small niche with one of the head-shaped tombstones peculiar to Pompeii; farther on, tombs erected by the freedman *M. Arrius Diomedes* to himself (No. 42), his family, and his former mistress *Arria* (No. 43). The *fascēs* or bundles of rods in stucco-relief, on the tomb of Diomedes (No. 42), indicate his dignity as a magistrate of the *Pagus Augustus Felix* (p. 140).

No. 24, \**Villa of Diomedes*, arbitrarily so called from the above-mentioned tomb. A flight of steps with two columns leads at once to the peristyle, whence the bath is entered to the left. Opposite is a terrace, with rooms, which rise above the lower portion of the house. The garden, 107 ft. square, with a basin for a fountain and a pavilion supported by six columns in the centre, is surrounded by a colonnade. From the terrace a staircase descends to the left (another, from the entrance from the street, to the right). Below the colonnade, on three sides, lies a vaulted cellar lighted by small apertures above, and approached by staircases descending at each end. Eighteen bodies of women and children, who had provided themselves with food, and sought protection in this vault against the eruption, were found here. But impalpable ashes penetrated through the openings into the interior, and too late the ill-fated party endeavoured to escape. They were found with their heads wrapped up, half buried by the ashes. The probable proprietor of the house was found near the garden-door (now walled up), with the key in his hand; beside him was a slave with money and valuables.

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The *Amphitheatre*, situated at the S.E. end of the town, lies detached from the other ruins (coupon of admission ticket

must be shown here). Those who do not reserve it for the last, will find it most convenient to visit the Amphitheatre immediately after the Stabian Thermæ (p. 132), whence it may be reached via the Strada dei Diadumeni in about 8 minutes. This route crosses a hill commanding a pretty view of part of the ruins and passes the deep Sarno well. Outwardly the building looks somewhat insignificant, as a great part of it, as high as the second story, was excavated in the earth for the purpose of simplifying the construction. Round the exterior runs an uncovered gallery, to which stairs ascend for the use of the spectators in the upper places. The principal entrance descends considerably. Whole length 148, width 114 yds.; number of spectators 20,000. Three different series of seats are distinguished, the first with five, the second with twelve, and the third with eighteen tiers; above these also ran a gallery. The seats are cut out in the same manner as in the small theatre. The building was begun in B.C. 70, and afterwards continued at intervals. For several decades before the year 79 the Amphitheatre had not been used, so that the story of the people having been surprised by the eruption while witnessing a gladiatorial combat here is a myth.

On leaving the Amphitheatre we may return by the highroad to the railway-station of Pompeii in  $\frac{1}{4}$  hr., or proceed to the station of Torre Annunziata (p. 112), in  $\frac{3}{4}$  hr. — Or we may reach the station of *Valle di Pompei* (p. 161) in about 6 min. in the opposite direction. On this route there are several tombs (in the field beyond the second house), which lay on the ancient road from Pompeii to Nuceria (usually shown for a fee).

At *Boscoreale* (p. 10), about  $1\frac{1}{2}$  M. from Pompeii, a Roman villa was excavated in 1894-95, but is shown to visitors only by special permission of the proprietor, *Signor De Prisco* of Boscoreale. The remains consist mainly of the domestic offices. Visitors should observe the wine-press and oil-press, and the large court with capacious earthenware vessels (*dolia*) sunk in the floor to receive the wine conducted to them direct from the wine-press.

## 10. Castellammare, Sorrento, and Capri.

*Comp. Map, p. 144.*

RAILWAY from Naples to Castellammare, 17 M., in  $\frac{3}{4}$ -1 hr.; fares 3 fr. 20, 2 fr. 25, 1 fr. 45 c.; ten (Sun. sixteen) trains daily. From Caserta to Castellammare, see p. 10. — Carriage from Castellammare to Sorrento, 10 M., in  $1\frac{1}{2}$ -2 hrs.; tariff, see p. 144. A seat ('un posto', 1- $1\frac{1}{2}$  fr.) may easily be obtained by a single traveller in one of the numerous carriages frequenting this road.

STEAMBOATS, see p. 152.

Those whose time is limited should make little stay at Castellammare, in order to arrive at Sorrento early enough for an excursion to the *Deserto* (p. 151), or other interesting point in the environs. The night should be spent at Sorrento, and Capri visited next day; Naples may then be regained on the third, or, if necessary, on the evening of the second day. — This route may also be combined with the following (p. 160).

The Castellammare train follows the main line to Salerno and Metaponto as far as Torre Annunziata, *Stazione Centrale* (see R. 7), where our line diverges to the right. Skirting the coast, it crosses the Sarno (on the right is the rocky islet of *Revigliano*, with

an old castle); and in 12 min. it reaches the Castellammare station at the N. end of the town. — The line then again runs inland, reaching its terminus at (3 M.) *Gragnano* (p. 146), a little community, well known for its excellent red wine, and containing numerous manufactories of maccheroni. About  $2\frac{1}{4}$  M. to the N.E. is *Lettere*, with a ruined castle.

**Castellammare.** — **Hotels.** *HÔTEL STABIA*, near the quay and station, in the Italian style, well spoken of, E., L., & A. 3, B. 1, déj.  $2\frac{1}{2}$ , D. 5 (both incl. wine), pens. 7 fr. — Beautifully situated above the town, on the *Via Quisisana*, commanding a charming view of Vesuvius and the bay: \**HÔTEL QUISISANA*, on the left, frequented by the English, R.  $2\frac{1}{2}$ -6, L. & A.  $1\frac{1}{2}$ , B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. (L. extra) 8-12, omnibus from station with luggage  $1\frac{1}{2}$  fr.; *GRAN BRETAGNA*, on the right. — \**GRAND HÔTEL MARGHERITA*, in the *Villa Quisisana* (p. 145), 150 rooms, pens. 10-12 fr., closed in winter. — \**HOTEL & PENSION WEISS (Villa Belvedere)*, on the hill to the E., near the station, with terrace, fine garden, and view, pens. (L. extra) 6-9 fr. daily. The road hence to Quisisana passes Scanzano.

*Caffè-Ristorante Europa*, in the *Largo Principe Umberto*, which opens towards the sea, and where a band plays in the evening 1-3 times a week according to the season. — \**Railway Restaurant*.

**Carriages.** There is no difference in the charge whether the carriage be drawn by a horse or by a donkey; carr. with three horses same charge as with two. — **Tariff:** drive in the town with one horse 35 c., with two or three horses 80 c. — Outside the town, not exceeding 2 kilomètres ( $1\frac{1}{4}$  M.): first hour with one horse  $1\frac{1}{2}$  fr., with two horses  $2\frac{1}{2}$  fr.; each additional hour 1 fr. 40 or 2 fr. 20 c. — To Quisisana 1 or 3 fr.; to Gragnano 1 or  $2\frac{1}{2}$  fr.; to Pozzano 80 c. or  $2\frac{1}{2}$  fr.; to Lettere 1 fr. 85 or 3 fr. 85 c.; to Pimonte 2 fr. 20 or 4 fr. 70 c.; to Agerola 4 or 7 fr.; Vico Equense  $1\frac{1}{2}$  or  $2\frac{1}{2}$  fr.; to Meta  $2\frac{1}{2}$  or  $4\frac{1}{2}$  fr.; to Sorrento 3 or 6 fr. (after 5 p.m.  $3\frac{1}{2}$  or 7 fr.); to Torre Annunziata or to Pompeii  $1\frac{1}{2}$  or 3 fr. — The return-fare is generally the same as for the hither journey; but a definite arrangement should be made as to halts. On the shorter drives the carriage should halt  $\frac{1}{4}$ - $\frac{1}{2}$  hr., on the longer drives 1-5 hrs. without extra charge. — Charges  $\frac{1}{2}$  more at night (10 p.m. to 6 a.m. from Nov. 1st to April 30th; other seasons, midnight to 4 a.m.).

**Donkeys** within a radius of 2 kilomètres from the town, 60 c. for the first hr., 40 c. each hr. afterwards; to the top of Monte Coppola, 1 fr.

*British Vice-Consul*, Jas. Drinkwater, Esq. — *U. S. Consular Agent*, Joseph E. Hayden, Esq. — *English Church Service* in winter.

*Castellammare*, a busy trading and fishing town with 33,000 inhab., lies in the E. angle of the Bay of Naples, at the beginning of the peninsula of Sorrento, at the base and on the slope of a spur of *Monte Sant' Angelo*. It occupies the site of the ancient *Stabiae*, which was destroyed in A.D. 79, at the same time as Pompeii, and thence derives its official name of *Castellammare di Stabia*. It was here that the elder Pliny perished while observing the eruption (p. 114). Excavations of the ruins of Stabiae, which lay to the left, by the entrance to the town, towards the heights, have not been undertaken since 1782, and several villas then laid bare have been again covered with rubbish.

The town extends along the coast for upwards of 1 M., consisting of one main street and a second running parallel with it. About  $\frac{1}{3}$  M. from the station we reach the *Largo Principe Umberto*, a small piazza embellished with flower-beds and trees, where the

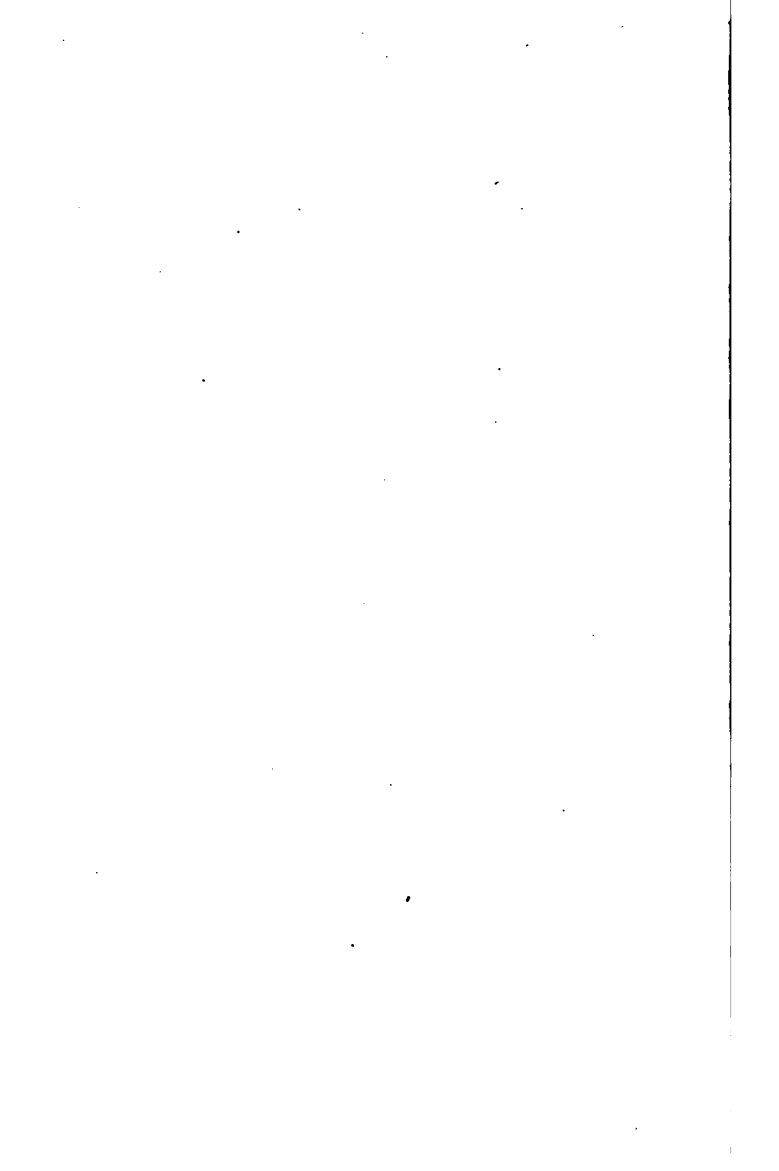




# GOLFO DI NAPOLI







Caffè Europa is situated. Farther on we come to the animated *Harbour*, which is protected by a molo. Adjoining it is an Arsenal with a dockyard. — On the hill to the S. of the town are the ruins of the *Castle* to which the town owes its name. It was built in the 13th cent. by Emp. Frederick II. and strengthened with towers and walls by Charles I. of Anjou.

Castellammare is a favourite summer-resort of the Neapolitans. The attractions are sea-baths, mineral waters (impregnated with sulphur and carbonic acid gas), and beautiful shady walks. In spring and autumn the numerous visitors are almost exclusively foreigners.

Turning to the S. by the Largo Principe Umberto, and ascending the *Via Quisisana*, we pass the Hôtel Quisisana and reach a winding road, shaded by fine trees, which leads to the —

VILLA QUISISANA (1 M.). This château (*Casino*), formerly royal, now municipal property, is fitted up as the *Grand Hôtel Margherita* (p. 144). It stands on the site of a house erected here by Charles II. of Anjou about 1300, which was occupied by King Ladislaus and his sister Johanna II. while the plague raged at Naples. In 1820 Ferdinand I. of Bourbon restored the building and gave it its present name ('one recovers health here'). Charming view from the terrace.

The *Bosco di Quisisana*, or park belonging to the villa, which is open to the public, affords delightful walks. Following the road, we pass through a gate to the right, opposite the entrance to the Villa Quisisana, turn to the left at the first bifurcation (while the road in a straight direction goes on to Pozzano, see below), and then pass behind the former garden of the villa, from which there is another entrance to the park. — Above, to the left, rises the *Monte Coppola*, which may be ascended by beautiful wood-walks, winding upwards and crossing several ravines, and commanding admirable views of the bay and Vesuvius (there and back 2-2½ hrs.; donkeys admitted to the park). — The traveller may return from Quisisana to Castellammare by the shady and picturesque route viâ *Pozzano* (½ hr. longer; beginning indicated above), which passes the ruined castle mentioned above. The best route descends to the right from the exit from the park and passes the Hôtel Quisisana. The red monastery of *Santa Maria a Pozzano*, founded by Gonsalvo da Cordova, is now unoccupied. Fine views.

The ascent of *Monte Faito* is an attractive excursion. The summit is reached in 1½-2 hrs. viâ Quisisana and the Campo della Cepparica; an easy carriage-road ascends to a dairy on the Piano di Faito. The mountain commands a beautiful view of the dark olive-clad peninsula of Sorrento stretching into the sea, the islands of the Sirens (p. 174), and Capri. The *Monte Sant' Angelo* may be ascended in 2½ hrs. from the Monte Faito.

*Monte Sant' Angelo* (4735 ft.), the highest point near the bay, commands a noble prospect, embracing the bays of Gaeta, Naples, and Salerno, and stretching from Monte Circello to the Punta Licosa and to the Abuzzi. The mountain is clothed to the summit with wood, chiefly chestnut-trees, and offers various points of interest to botanists. Fragments of

pumice-stone (rapilli) from eruptions of Vesuvius are observed almost all the way to the top. — The ascent, which should not be attempted without a guide, requires 4-5 hrs. from Castellammare (on donkey-back 3 hrs.; donkey and guide 5 fr.; provisions advisable). The guides should be expressly directed to conduct the traveller to the highest peak crowned by the ruined chapel of San Michele, which commands an uninterrupted panorama. Otherwise they ascend another peak, the view from which is partly intercepted by the higher summit. The last  $\frac{1}{2}$  hr. must be accomplished on foot. The descent to Castellammare, either by the slope of Monte Coppola (see p. 145), or via Pimonte (see below), or to Vico Equense (see below), takes 3 hrs. The traveller should start early, so as to return to Castellammare before dusk. The excursion may also be made from Agerola, from Vico Equense, or from Sorrento.

FROM GRAGNANO TO AGEROLA, about  $7\frac{1}{2}$  M., carriage-road. *Gragnano*, terminus of the railway from Naples and Castellammare to Gragnano, see p. 144. Carriages meet the trains (same charge as from Castellammare, see p. 144;  $2\frac{1}{4}$ - $2\frac{1}{2}$  hrs.). — The road gradually ascends, winding round the *Monte Pendolo*, amid a luxuriant growth of vines, fig-trees, peach-trees, walnut-trees, and chestnut-trees. Higher up there are chestnut-woods alone. Beautiful retrospect of the Bay of Naples, Vesuvius and Monte Somma, and the plain as far as Nola. The first village of any size is ( $2\frac{1}{2}$  M.) *Pimonte* (carr. from Castellammare, p. 144), whence we may visit the (20 min.) suppressed Dominican monastery of *Belvedere* (1770 ft.) or ascend to the ( $\frac{1}{2}$  hr.) top of *Monte Pendolo*, which commands fine views. To the S. is the *Monte Sant' Angelo* (see p. 145). From Pimonte the road ascends between *Monte Cretaro* and *Monte Lattaro* (the ancient *Montes Lactaris*). The ascent to the top of the pass is obviated by a tunnel ( $\frac{1}{2}$  M.) through the crest of the mountain, lighted with lamps and often very muddy in wet weather. From the other end of the tunnel the road descends, amidst a flora gradually increasing in luxuriance as we advance, to *Agerola*.

*Agerola* (about 2300 ft.) is a mountain hamlet, consisting of several 'frazioni' or groups of houses. In the frazione of *San Lazzaro* (comp. the map, p. 162) is the *\*Albergo del Risorgimento* (18 beds; pens. 6-8 fr.). About 5 min. beyond this hotel the road ends at a little terrace (whence the path to Amalfi descends to the left; see below) above *Conca Marina*. Fine \*View: to the right, Praiano, Punta di Campanella, and Capri; to the left, Punta d'Orso and a considerable portion of the coast. The ruined *Castello Avitabile* commands a similar view. Amalfi and Ravello may be seen from a point about 15 min. to the E. of the so-called *Casino di Lauritano* (ascend for 150 paces, to the right, from the terrace, and again to the right at the bifurcation). A longer excursion is that to ( $\frac{1}{2}$  hr.) *Montepertuso*, situated on a steep rock above Positano (p. 174), to which we may descend in  $\frac{3}{4}$  hr. From San Lazzaro we may descend, keeping to the left, to (2 hrs.) *Amalfi* (p. 170), by footpaths which reach the coast-road from Positano to Amalfi (p. 174) at *Vettica Minore*.

The \*ROAD FROM CASTELLAMMARE TO SORRENTO (10 M.; on foot recommended; by carriage in  $1\frac{1}{2}$ -2 hrs., tariff, p. 144) is one of the most beautiful excursions in this delightful district. We pass below the monastery of Santa Maria a Pozzano (see p. 145) to the *Capo d'Orlando* (good Osteria). Splendid \*View. The three rocks on the coast are called *I Tre Fratelli*. We next reach ( $3\frac{1}{2}$  M.) —

**Vico Equense**, a town with 12,000 inhab., situated on a rocky eminence, the ancient *Vicus Aequensis*. Vico was erected by Charles II. on the ruins of the ancient village, and was frequently visited by him. The *Cathedral* contains the tomb of the celebrated jurist Gaetano Filangieri (d. 1788). The *Villa Giusso*, to which strangers are admitted on presentation of visiting-card, affords a fine view.

Beyond Vico a deep cutting is crossed by a bridge. On the right

we next observe *Marina di Equa*, a village with a handsome tower, beyond which the road passes the finely situated village of *Sejano* (295 ft.; *Hôt.-Pens. Sejano*, with terraces and garden, pens. from 6 fr.) and ascends between vineyards and olive plantations on the slope of the *Punta di Scutolo*. After having rounded this promontory, the road descends towards *Meta*, and the view changes. Before us stretches the famous *Piano di Sorrento*, a plain sheltered by the surrounding mountains, and intersected by numerous ravines, remarkable for its salubrity and its luxuriant vegetation. Orange and olive groves, mulberry-trees, pomegranates, figs, and aloes are beautifully intermingled. This has been a favourite retreat of the noble and the wealthy from a very early period. Augustus, M. Agrippa, Antoninus Pius, and others frequently resided here, and at the present day visitors of all nationalities are met with. The space is limited, and the villages are neither large nor handsome, but the district generally is pervaded with an air of peaceful enjoyment.

*Meta* (*Trattoria Villa di Sorrento*) is a town of 8000 inhab., with two small harbours. The modern church of the *Madonna del Lauro*, on the highroad, occupies the site of a temple of Minerva. (Route to Camaldoli di Meta, see p. 152.) The next part of the road is mostly shut in with walls (carriages easily obtained). The *Ponte Maggiore* leads across the deep ravine of *Meta*. We then reach *Carotto*, a large village, extending in nearly a straight line from the hills on the left to the *Marina di Cassano* on the right. Then *Pozzopiano*, surrounded by beautiful orange-gardens, and lastly *Sant' Agnello*. Here, a little to the right of the road,  $\frac{1}{4}$  M. from Sorrento, is situated the *Albergo della Cocumella* (see below). The road then passes the (l.) *Villa Guarracino* and (r.) the *Villa Rubinacci* (p. 148), traverses the long E. suburb, and soon reaches the *Piazza di Sorrento*.

**Sorrento. — Hotels.** \*VITTORIA, charmingly situated above the small *Marina* (lift), with fine view-terrace, entered from the market-place, R. 4-6 (2 pers. 6-8), L. & A.  $1\frac{1}{2}$ , B.  $1\frac{1}{4}$ , déj. 3, D. 5, pens. 10-12 fr.; \*TRAMONTANO, LA SIRENA, & TASSO, all three belonging to *Signor Tramontano*, situated between the small and the large *Marina*, on an abrupt rock rising from the sea. — A little to the E. of the small *Marina*, \*HÔTEL D'EUROPE (*Villa Nardi*), R., L., & A. 3, B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D. 4 (both incl. *wir s*), pens. 7-8 fr.; 400 yds from the market-place, \*HÔTEL GRANDE BRETAGNE, in the *Villa Majo*, R., L., & A. 3, B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D. 4, pens. 7-8 fr.; a little farther on, \*HÔT.-PENS. LORELEI (*Villa Piccola Sirena*), R., L., & A.  $2\frac{1}{2}$ , B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D. 4 (both incl. wine), pens. 7 fr. (for more than 2 days 6 fr.); \*HÔTEL D'ANGLETERRE ET LONDRES (*Villa Santa Severina*), R., L., & A. 3, B.  $1\frac{1}{4}$ , déj. 3, D. 4 (wine included), pens. 6 fr.; HÔT. D'ALLEMAGNE, Vico Quarto Rota, R. from 1, pens. 5 fr.; VILLA DI SORRENTO, *Piazza Municipio*, with restaurant, R., L., & A. 2, pens. 6 fr., well spoken of. — All these hotels, situated in gardens, have private stairs descending to the sea and small bathing-establishments (also warm baths), and command magnificent views of the bay. Previous enquiry as to charges had better be made. In summer a room towards the N. with a balcony and unimpeded view should be obtained if possible. — To the E. of the town, \*ALB. DELLA COCUMELLA (see above), in a quiet and picturesque situation,

with good beach for bathing, pens. 6-7 fr. — In the E. suburb: *VILLA RUBINACCI*, *ROSA MAGRA*, both unpretending (rooms only at these;  $1\frac{1}{2}$  fr.). — Whole villas and furnished apartments may also be procured for a prolonged stay. (Information at the larger hotels.)

**Restaurants.** *Unione*, in the E. suburb, on the road to Meta; *Restaurant du Jardin*, both unpretending. — *Cafés.* *Café-Restaurant De Martino*, in the Piazza; *Caffè-Birreria Ercolano*, also in the Piazza. — In the Piazza is also the *Circolo di Sorrento*, a club with reading-room, etc., to which strangers are admitted gratis for a week (tickets at the hotels), per month 5 fr.

**SEA BATHS** on the Piccola Marina,  $\frac{3}{4}$  M. distant,  $\frac{1}{2}$  fr. — **PHYSICIANS.** *Dr. Trehane Symons* (Engl.); *Dr. L. Galano* (enquire at the *Farmacia Finizio*, Corso Duomo 6). — *Farmacia Capiello*; *Farmacia Astarita*.

**Carriages.** The tariff for the morning is lower than that for the afternoon, so that charges should always be arranged before starting. — To Massalubrense with one horse  $1\frac{1}{4}$ -2, with two horses 2-3, there and back 2-3 or 3-4 fr.; to Sant' Agata viâ Massalubrense, twice as much; to Meta,  $\frac{3}{4}$ - $1\frac{1}{4}$  or  $1\frac{3}{4}$ - $2\frac{1}{4}$ , to Vico Equense,  $1\frac{3}{4}$ - $2\frac{3}{4}$  or  $3\frac{1}{2}$ - $5\frac{1}{4}$ , to Castellammare, 3- $4\frac{1}{2}$  or 6-9 fr. — Two-horse carr. may be hired for 2 fr. the first hr., and  $1\frac{1}{2}$  fr. each additional hour. — To *Praiano* (p. 171; about 3 hrs. drive), one-horse carr. 6-10, two-horse 10-15 fr.; to *Amalfi* (p. 170) 8-12 or 12-15 fr. (more if hired at a hotel). Fees are in every case extra.

**Donkey** generally 1 fr. per hour; 2-3 hrs. 2- $2\frac{1}{2}$  fr., and trifling fee.

**Boats** (at the Piccola Marina)  $1\frac{1}{2}$  fr. per hr.; to Capri with 2 rowers 6-8, 3-4 rowers 12, 5-8 rowers 16 fr.; to Castellammare about the same.

**ENGLISH CHURCH SERVICE**, at the Hôtel Tramontano. — **U.S. CONSULAR AGENT**, *Sig. Francesco Ciampa*.

**BANKERS.** *G. Tramontano*; *Banca Agricola*. — **NORTH GERMAN LLOYD AGENT**, *J. E. Anniser*. — **EXPORTER OF FRUIT, WINE, etc.**, *Ant. Gargiulo di Giovanni*. — **GALERIE ARTISTIQUE** (photographic requisites; dark room for developing), *G. G. Gargiulo*.

**SILK WARES** (in imitation of the Roman), **INLAID WOOD** ('tarsia'), and **WOOD CARVING**, are good and cheap at Sorrento. The tarsia work has lately become one of the staple products of the place; and to encourage the industry a government *Scuola d'Arte* has been established in the old convent of Sant' Antonino, where orders of all kinds are executed. Other depôts of these articles, which are well adapted for souvenirs and presents, are kept by *Luigi Gargiulo & Figlio* (also silk wares), in the Corso Principe Umberto; *Michel Grandville*, Strada del Tasso; *Gius. Gargiulo & Co.*, *Eug. Fiorentino*, in the same street. The oldest firm of silk-mercers is *Casola*, in the Piazza; other good houses are the *Fratelli Miccio* and *Raff. Massa*, both in the Strada del Tasso.

*Sorrento*, surnamed '*La Gentile*', the ancient *Surrentum* and still called by the peasants *Surient*, a small town with 7500 inhab., and the residence of an archbishop, lies amid luxuriant lemon and orange gardens on rocks rising precipitously from the sea, and is enclosed on the other sides by deep ravines which popular superstition has peopled with dwarfs (monacelli). The E. ravine, by which the traveller arriving from Meta crosses from the suburb to the Piazza, terminates in the *Piccola Marina*, or small harbour, to which a new carriage-road descends (or we may turn from the Piazza into the Strada Sant' Antonio, pass through the small *Giardino Pubblico*, and descend a long flight of steps). The W. ravine opens into the *Marina Grande*, or large harbour, where there are numerous fishing-boats and a ship-building yard. During the middle ages Sorrento carried on a considerable trade, but its walls and towers have long since fallen to decay. Nothin remains of the Roman *Surrentum*,

once rich in temples and villas, except some subterranean cisterns, with excellent spring-water, which have defied the lapse of time, and a few fragments and substructures, which have been dignified with pretentious names.

*Torquato Tasso* (b. 1544, d. at Rome 1595) was a native of Sorrento. A marble statue of the poet has been erected in the Piazza. The house in which he was born, with the rock on which it stood, has been swallowed up by the sea. The residence of his attached sister Cornelia, however, is still pointed out (Pal. Sersale, Strada San Nicola), where, after a glorious but chequered career, he was received by her, disguised as a shepherd, in 1592.

In winter, spring, and autumn Sorrento is visited almost exclusively by foreigners, chiefly Americans and English. Its cool northern aspect admirably adapts it for a summer-residence, and it is then frequented by both Italians and foreigners during the bathing-season. Visitors generally bathe in the morning, devote the hot part of the day to the 'dolce-far-niente', make short excursions in the beautiful environs late in the afternoon, and after sunset lounge in the Piazza listening to the band. — An aqueduct, opened in 1892, supplies the town with excellent drinking-water. — A walk in the fine avenue beside the old city-wall is recommended. We reach the avenue by turning to the left at the end of the straight street leading from the Piazza past the *Cathedral*. — As most of the neighbouring roads run between high garden-walls, and are very dusty in summer, there is a great lack of walks.

EXCURSIONS BY BOAT are very pleasant. Thus (there and back in  $1\frac{1}{2}$ -2 hrs., with one rower 3 fr.) to the *Punta di Sorrento*, at the W. end of the bay, opposite the Punta di Scutolo (p. 147) to the S.W., passing between cliffs where remains of Roman masonry, baths, and a so-called temple of Hercules are visible. The traveller should not omit to row into the large ancient piscina, now called *Bagno della Regina Giovanna*. The name of the adjacent hamlet of *Marina di Puolo* recalls the magnificent Villa of Pollius Felix, described by Statius, the poet. A trip by boat to *Meta* (p. 147), where there are several fine grottoes in the lofty cliffs of the coast (*il Pecoriello, la Piccola Azzurra*, etc.), may be made in the same time and at the same cost.

The \*ROAD TO MASSA LUBRENSE ( $3\frac{1}{2}$  M.), like that from Castellammare, of which it is a continuation, commands a series of beautiful views. It is frequented in the evening by numerous carriages, riders, and walkers. A few hundred yards beyond the last houses of Sorrento it crosses the ravine of *La Conca* by a bridge. To the left,  $\frac{1}{4}$  M. farther on, the 'Strada Capodimonte', a paved bridle-path, ascends to the left; we diverge to the right at the second bend and in 7 min. reach the *Capodimonte*, a famous point of view. The road, however, which skirts the base of the Capodimonte, commands retrospectively nearly the same prospect.



It then ascends to the *Capo di Sorrento*, whence we may descend in 10-12 min. to the *Punta di Sorrento*, or in about the same time to the *Bagno della Regina Giovanna* (p. 149). About 3 M. from Sorrento we reach *Villazzano*, a group of houses at the foot of the telegraph hill (p. 151), beyond which a magnificent view towards Capri is suddenly disclosed. On the right is the rocky islet of *Lo Vervece*. About 1 M. farther on we reach —

**Massa Lubrense**, a small town of 8500 inhab., overshadowed by the castle of *Santa Maria*, to which the *Via Pozzillo* ascends (a boy had better be hired as guide; the key of the view-tower is obtained at one of the houses; small fee). On the coast are the remains of a Roman aqueduct and other antiquities; but no traces now remain of the temple of the Sirens, which enjoyed a wide reputation in antiquity. The church of *San Francesco* is said to occupy the site of a temple of Juno. On 15th Aug. a festival which attracts the inhabitants of the whole neighbourhood is celebrated here annually. — Boats and carriages for the return to Sorrento are generally to be found here; also boats for the passage to Capri (cheaper than at Sorrento). — The road, making a curve round the *Monte San Nicola*, ascends to *Sant' Agata* (about  $2\frac{1}{2}$  M.; see p. 151).

From Massa we may proceed in  $\frac{3}{4}$  hr. by *Santa Maria* to the village of *Termini* (1115 ft.; Osteria, with beds), at the foot of the *Monte San Costanzo* (1470 ft.), the highest point of the outer part of the peninsula (a fine point of view; ascent somewhat fatiguing, 1 hr.; a hermit at the top). Beyond Termini the road gradually descends to the *Punta di Campanella* (155 ft.), the extremity of the peninsula,  $1\frac{3}{4}$ -2 hrs. from Massa. This was the ancient *Cape of Minerva*, so named after a temple said to have been erected here by Ulysses in honour of that goddess. The promontory owes its modern name to the bells of one of the watch-towers erected along the coast by Charles V. as a protection against pirates. So lately as the beginning of the 19th cent. numerous inhabitants of the Italian coast were carried off as slaves by the Barbary pirates. From this bare and lonely rock, which is crowned with a *Lighthouse* and overgrown with olives and myrtles, we enjoy a magnificent distant view of the sea, the coast, and the island of Capri, 3 M. distant. Beyond the lighthouse are considerable remains of a Roman villa. (Donkey from Massa for the entire excursion about 5 fr. — Those who make the excursion from Sorrento to the Punta Campanella should allow for it 7-8 hrs. in all.)

From Termini the traveller may descend to the S.E. to *Nerano* and the *Marina del Cantone*, whence the ruins of *Crapolla*, 2 M. to the E., may be visited by boat. On this trip we obtain a beautiful view of the three Islands of the Sirens, also called *I Galli* (p. 174). At the landing-place of *Crapolla* we observe remains of a wall with a fountain in the centre, and traces of an aqueduct; higher up the hill are the ruins of the monastery and early-Romanesque basilica of *San Pietro*, the eight marble and granite columns of which are probably derived from some ancient temple. Good walkers may ascend from this point to *Sant' Agata* (see p. 151) and return thence to Sorrento.

THE HEIGHTS ABOVE SORRENTO afford many fine points of view, the paths to which are generally steep, narrow, and viewless, and most conveniently reached on donkey-back. Walking is, however, not unpleasant in the cool season.

A very favourite point is the *Deserto*,  $1\frac{1}{4}$ - $1\frac{1}{2}$  hr. from the Piazza of Sorrento. The carriage-road leads by Massa Lubrense and

*Sant' Agata* (see below; carriages, p. 148). Walkers and riders leave the Massa road after  $\frac{3}{4}$  M., and ascend to the left by the *Strada Capodimonte* (p. 149). Beyond the second bend we hold to the left (to the right to Capodimonte, see p. 149). Farther on (15 min.) we avoid the Crocevia road to the left and go straight on between garden-walls. In  $\frac{1}{4}$  hr. we turn to the left to *Priora*, which we reach after an ascent of 5-10 min.; we then pass through a vaulted passage, go straight on across the *Largo Priora*, the small piazza in front of the church, turn to the right opposite the *Campanile* (and again to the right), and follow the paved path. The red building on the hill before us, 35-40 min. from *Priora*, is the *\*Deserto* (1490 ft.), a suppressed monastery, in which an establishment for destitute children has recently been fitted up by monks. In return for the refreshments offered to visitors, a contribution to the funds of the institution is expected. The roof of the building commands a charming prospect of both bays, and the island of Capri; in front of the latter rises the hill of *San Costanzo* (p. 150), to the left of which is the solitary little church of *Santa Maria della Neve*. — From the *Deserto* we may return by the village of *Sant' Agata di Massalubrense* (1280 ft.; *\*Pens. Bourbon-Brandmeyer*, D.  $2\frac{1}{2}$ , pens. 6 fr., with restaurant; *\*Pens. Petagna*, with garden and fine view, pens. 6 fr.), a picturesque summer-resort,  $\frac{3}{4}$  M. to the S.E. The church contains a high-altar of inlaid marble. An important festival is celebrated here on August 15th. A carriage-road, commanding fine views, leads from *Sant' Agata* to *Massa Lubrense* (p. 150).

The direct route to Sorrento leads below *Deserto* viâ *Priora* ( $\frac{1}{2}$  hr.), or past the *Villa Romita* by the picturesque *Olivello* route viâ *Crocevia* ( $\frac{1}{2}$  hr.). Another route descends (very steep) through the beautiful chestnut wood of *La Tigliana* ( $\frac{1}{2}$  hr.); and finally the most direct path (paved and fatiguing) leads past the *Pens. Brandmeyer* to the piazza of Sorrento in 1 hr. *Sant' Agata* itself is a good centre for attractive walks (comp. Map, p. 144). To the *Deserto*, 20 min.; to *Santa Maria della Neve*, 20 min.; to Sorrento by five different routes, see above; by *Monticchio* and *Turro* to *Annunciata*  $1\frac{1}{2}$  hr.; to *Termini* viâ *Santa Maria della Neve* and *Capri* 1 hr., or by carriage viâ *Monticchio* and *Casa*  $\frac{3}{4}$  hr.; thence on to the *Monte San Costanzo*, the *Punta di Campanella*, *Nerano*, and the *Marina del Cantone*, see p. 150; to the *Marina di Crapolla* by a steep paved path, 1 hr.; to the S.E. to *Torca* and *Manticelli* above the Gulf of Salerno,  $\frac{3}{4}$  hr.; along the *Tore* di Sorrento and past the *Telegrafo di Marecoccia* ( $\frac{1}{2}$  hr.) to the *Piccolo Sant' Angelo*, see p. 152.

Another interesting excursion is to the *Telegrafo* (785 ft.), a somewhat steep hill, on which there used to be an optic telegraph communicating with Capri,  $2\frac{1}{2}$  M. to the W.; it commands an admirable view. We may ascend either from *Villazzano* in 20-25 min. (p. 150;  $2\frac{1}{2}$  M. from Sorrento; boy as guide through the woods 40-50 c.), or by following the route to the *Deserto* as far as the point where the road to *Priora* diverges to the left ( $\frac{1}{2}$  hr.). From that point we proceed in a straight direction to (10 min.) a guard-house of the *Uffizio Daziario* of *Massa Lubrense*, about 30 paces beyond which we enter the second gate on the right, leading through the yard of a cottage (2-3 soldi). In 6 min. more the path

leads in a straight direction to the telegraph. — At the foot of the hill lies the **\*Valle delle Pigne**, which derives its name from a number of handsome pines. The view of Capri hence is justly celebrated. Quails are captured here and in other parts of the peninsula of Sorrento, and in the island of Capri, in large numbers in May, June, September, and October.

An admirable survey of the Piano di Sorrento is afforded by the **\*Piccolo Sant' Angelo** (1460 ft.),  $1\frac{1}{2}$  hr. to the S.E. of Sorrento. The route ascends from the Piazza of Sorrento along the E. margin of the E. ravine, passing *Cesarano* and *Baranica*. At the top is a deserted cottage. From this point we ascend slightly to the S., then follow the footpath leading through woods to the right, along the slope of the *Torre di Sorrento*, to ( $1\frac{1}{2}$  hr.) Sant' Agata (p. 151). Picturesque views below us all the way.

The *Conti delle Fontanelle*, a chain of hills adjoining the *Piccolo Sant' Angelo* to the S.E. and commanding a survey of the bays of Naples and Salerno, may be reached from Sorrento in  $1\frac{1}{2}$  hr. by a path which diverges to the right from the Meta road at the white summer-house of the *Villa Cacace*, between the villages of *Pozzopiano* and *Carotto* (p. 147). We may ascend to the W. to the *Telegrafo di Marecoccolla*, an admirable point of view.

Above Meta (p. 147) lies the suppressed monastery of *Camaldoli di Meta*, now a country-seat of the *Conte Giusso*, commanding an excellent view. It is reached in  $2\frac{1}{4}$  hrs. from Sorrento: dusty road to Meta  $3\frac{1}{4}$  M. (carriage in 20-25 min.,  $\frac{3}{4}$  fr.). At a large red house we turn to the left into the lane called *Vico Alberi* and ascend to an olive-grove and (1 M.) the church of *Alberi*. Then we turn to the right and reach ( $\frac{1}{2}$  M.) the *Villa Giusso-Atapiana*, where the best point of view is the rondel in the E. part of the park, about  $\frac{1}{4}$  M. from the entrance. The view is finest towards sunset (gardener  $\frac{1}{2}$ -1 fr.).

A fatiguing but interesting excursion is the ascent of the *Vico Alvano* (2105 ft.), the path to which also diverges from the Meta road by the *Villa Cacace* (see above). It then crosses the heights of the *Conti di Gercemenna*. (From Sorrento, there and back, 6-7 hrs., with guide.)

We may also walk in 2 hrs. viâ *Meta*, *Arbore*, *Fornacelle*, and *Preazzano* to the village of *Santa Maria a Castello*, where from a projecting rock a view is obtained of *Positano*, 2000 ft. below, to which a path descends in steps. On 15th Aug., the occasion of a great festival at Positano (comp. p. 174), many visitors ascend from Sorrento to Santa Maria for the sake of seeing the illumination below.

### Capri.

*Comp. Map, p. 144.*

The saloon steamer *Nixe*, belonging to the North German Lloyd, plies regularly in Feb.-May between Naples, Sorrento, Capri, and the Blue Grotto (see p. 155). The trips of the Italian steamers are neither very regular nor punctual (the weather, number of passengers, etc., often deciding the question), and enquiry should be made at the hotels, or, better still, at the shipping-offices. It should also be observed that when the wind is in the E. or N. the Blue Grotto is not accessible, but this fact is never mentioned until the passengers are all on board. On windy days, moreover, the roughness of the water is apt to occasion sea-sickness. — Unless the traveller is much pressed for time, he should not attempt to crowd the excursion into one day, as, in addition to the Blue Grotto, he will barely have time to visit the Villa of Tiberius. The view from the latter, moreover, is far less attractive in the middle of the day than by evening-light. One whole day at least should be devoted to the island, and besides the above two chief attractions, the Punta Tragara, Anacapri, and Monte Solaro should be visited, or a sail taken round the island.

From Naples to Capri. The best service is that of the sa on steamer 'Nixe' of the *North German Lloyd* (p. 152), which daily from February to May (both inclusive) at 9 a.m. starts at Santa Lucia (Pl. F, 7; p. 34; embarking or disembarking, incl. one trunk, 30 c.; at Sorrento or Capri 20 c.), and reaches Sorrento at 10 a.m. Thence it goes on at 10.10, reaches the Marina at Capri at 10.45, and proceeds at 10.50 to the Blue Grotto, where ample time is allowed for visitors. Capri is then again reached at 11.30 a.m. On the return-journey, the steamer leaves Capri at 4 p.m. and Sorrento at 4.40, regaining Naples about 5.45 p.m. Fare from Naples to Sorrento 5, to Capri 6, from Sorrento to Capri 3 fr.; return-tickets (available for the whole season) 8 fr., 10 fr., 5 fr. Passengers who wish to break their journey at Sorrento have their tickets stamped by the purser. — The 'Nixe' also makes trips from Capri to Ischia and Amalfi (6 fr., return-ticket 10 fr.), if there is a sufficient number of passengers.

Other Lines. MAIL STEAMERS (viâ Vico Equense, Meta, Sorrento, and Massa Lubrense) of the *Società Napoletana di Navigazione* (office, Marina Nuova 14) ply to Capri daily, weather permitting, leaving the Immacolatella (Pl. G, 5; p. 39) at 3 or 4 p.m. (in winter 2.30 p.m.), and returning from Capri early in the morning. Fares to Capri 6 fr., 4 fr.; to Sorrento 5 fr., 3 fr. Another STEAMBOAT of the same company leaves the harbour beside Santa Lucia and the Castel dell' Ovo (Pl. F, 7; p. 34) daily at 9 a.m., touches at Sorrento (1 $\frac{1}{4}$  hr.), and proceeds direct to the Blue Grotto, weather permitting. After visiting the latter, the passengers are conveyed to the Marina of Capri, arriving about noon. The vessel starts again at 3 or 4 p.m. and reaches Naples about 6 p.m. Fare to Capri 1st cl. 5 fr.; 1st cl. return-ticket, available for three months, 8 fr. Embarkation and landing at Naples 30 c. and at Capri 20 c. each person; from Sorrento to Capri 5 fr. — A small LOCAL STEAMER (*Corriere di Napoli*) also plies between Naples and Capri when the weather allows, leaving Capri on Mon. & Frid. at 10 a.m. and Naples (Immacolatella; Pl. G, 5) on Tues. & Sat. at 2 p.m. (single fare 3 fr. first-class, return available for a month, 5 fr.).

From Sorrento to Capri. STEAMERS, see above. By SMALL BOAT the passage takes 2 $\frac{1}{2}$  hrs. (fares, see p. 148). A four-oared boat to Capri and Amalfi costs 30-40 fr., the night being spent at Capri. From Massa Lubrense to Capri, see p. 148. Boat from Capri to Amalfi (4-5 hrs.), with 2 rowers 12, 4 rowers 18, 6 rowers 25 fr. (bargaining necessary). Fine weather is indispensable, but a perfect calm is neither necessary nor desirable.

The *Marina Grande* (p. 154), or chief landing-place at Capri, is on the N. side of the island; when a strong N. wind is blowing, steamers anchor at the *Marina Piccola* (p. 154) on the S. side. The ascent from the latter can only be made on foot (road in construction).

Hotels in Capri (often very full in spring and winter, when even the best are open to criticism; advisable to secure rooms beforehand; comp. p. xviii; pension rates often raised; names of hotels frequently changed). On the *Marina Grande*: HÔTEL DU LOUVRE, GRANDE BRETAGNE, both close to the quay, with sea-baths, déj. 3 (incl. wine), pens. 6 fr.; \*BELLEVUE & TROIS ROIS, R., L., & A. from 2, B.  $\frac{3}{4}$ , déj. 2 $\frac{1}{2}$ , D. 5 (both incl. wine), pens. from 6 fr., also close to the landing-place. — Admirably situated a little higher up, with terraces and gardens: GROTTA BLEUE, R., L., & A. 2-3, B. 1, déj. 3, D. 4 (both incl. wine), pens. (at a stay of at least a fortnight) 8 fr.; \*CONTINENTAL, R., L., & A. 3, B. 1 $\frac{1}{4}$ , déj. 3, D. 4 $\frac{1}{2}$  (wine extra), pens. 7 fr. (these two with private paths to the beach and bathing-place); \*BRISTOL, charges similar to those of the Grotte Bleue. — Higher still, on the road to Capri: SCHWEIZERHOF, dépendance of the Quisisana (see below), déj. (incl. wine) 3, pens. (wine extra) 6-8 fr. — In the Town of Capri: \*QUISISANA (omnibus at the quay), on the way to the Certosa (see p. 156), with English garden, R. 3-5, L.  $\frac{1}{2}$ , A.  $\frac{1}{2}$ , B. 1 $\frac{1}{2}$ , déj. 3, D. 4 $\frac{1}{2}$ , pens. 7-10 fr.; PAGANO (omnibus at the quay), frequented by Germans, plain, but fairly comfortable, déj. 2 $\frac{1}{2}$ , D. 3 $\frac{1}{2}$  (both incl. wine), pens. (incl. wine) 6, for less than three days 7 fr. (numerous reminiscences of artist-guests; the garden contains a handsome palm-tree); PENS. DELLE SIRENE (*Villa Caterina*), well spoken of, pens. 6-7 fr.; \*ROYAL, to the left of the Piazza, on the way to

the Tiberio, with S. aspect and small garden, R., L., & A. 3-5, B.  $1\frac{1}{2}$ , déj. 3, D. 4, pens. 7-8 fr.; FARAGLIONI, in a side-street to the right of the Corso Tiberio, R.  $2\frac{1}{2}$ , B. 1, déj.  $2\frac{1}{2}$ , D.  $3\frac{1}{2}$  (both incl. wine), pens. for a week or more 6-7 fr. daily. — TIBERIO (with restaurant), Corso Tiberio, unpretending but clean, pens. from  $4\frac{1}{2}$  fr.

**Cafés-Restaurants.** \**Café Hildtgeiget*, good and moderate (German beer, groceries, books, paper, etc.; money changed; propr. *Morgano*); *Caffè al Vermouth di Torino*, in the Piazza, a favourite resort; *Birreria e Caffè dei Faragloni*, next door to the Hôt. Quisisana; *Vienna Café*, in the Royal Hotel; *Gambirinus*, on the road to Anacapri, with view in two directions. *Bussetti*, in Hôt. Tiberio; *Carmela*, Punta Tragara (p. 156); also at the hotels. — **CONFECTIONERS:** *Pasticceria Califano*, in the Piazza (English spoken); *Rocchese*, near the Piazza. — **FURNISHED APARTMENTS** numerous and cheap (from 30 fr. per month, including breakfast) both in Capri and Anacapri.

**Physicians:** *Dr. J. Cerio* (speaks English and French); *Dr. Huette*. Physicians at Anacapri, see p. 158.

**Carriages.** From the Marina Grande: to the town of Capri with one horse 1 fr. 20, there and back, with stay of  $\frac{1}{2}$  hr., 1 fr. 70 c.; with two horses, 2 and 3 fr.; to Anacapri, with one horse, 2 fr., there and back, 3 fr., with two horses, 3 and  $4\frac{1}{2}$  fr. From the town of Capri to Anacapri, with one horse,  $1\frac{1}{4}$  fr., there and back 2 fr., with two horses, 2 and 3 fr.

**Donkey** from the Marina to the town of Capri 1, Horse  $1\frac{1}{4}$  fr.; in the reverse direction  $\frac{3}{4}$  or 1 fr.; to the Villa di Tiberio and back  $2\frac{1}{2}$  or 3 fr.; to Anacapri and back  $2\frac{1}{2}$  and 3 fr.; to the top of the Solaro  $4\frac{1}{2}$  fr.; from the town to Anacapri and back  $1\frac{1}{2}$  and 2 fr. — *Guides* are quite unnecessary unless time is very limited. A boy to show the way may be engaged for several hours for  $\frac{1}{2}$ -1 fr.

**Boats** (bargaining necessary) about  $1\frac{1}{2}$  fr. per hour; trip to the Blue Grotto, see p. 159; 'giro', or tour of the island (not recommended with less than 4 rowers), 8-10 fr. To Sorrento, see p. 148; the hotels Quisisana and Pagano possess in common a very comfortable boat for 8 pers., which is hired for the trip to Sorrento with six rowers for 14 fr.; boats with four rowers for smaller parties 8 fr. — Boat from the *Marina Piccola*, on the S. side of the island (see p. 153), to the Grotta dell' Arsenal e or the Green Grotto and round the E. end of the island to the Marina, 4-5 fr.; parties, about 2 fr. each person. — The fisher-boys are expert swimmers, and dive for coppers thrown into the water by visitors.

**ENGLISH CHURCH SERVICE** in winter: All Saints' Church; Chaplain, *Rev. E. H. Morton, M. A.*

**DISTANCES** in Capri. From either Marina to the town, 30-35 min.; from the Piazza in the town to the *Villa di Tiberio*,  $\frac{3}{4}$  hr.; from the Piazza to the *Punta Tragara*, 20 min.; thence by the E. coast to the *Arco Naturale*, 50 min.; thence to the *Villa of Tiberius*, 50 min. The whole circuit from the Piazza to the Punta Tragara, Arco Naturale, and the Villa, and back to the Piazza takes thus about 8 hrs., besides halts. The visit to *Anacapri* and *Monte Solaro* takes 3-4 hrs., there and back. All the different walks (upwards of 40) are described in *Dr. Alan Walters's little Handbook to Capri* (Naples, Furchheim, 1893).

*Capri*, the ancient *Capreae*, is a small, mountainous island of oblong form,  $5\frac{3}{4}$  Sq. M. in area. Its picturesque outline forms one of the most charming features in the view of the Bay of Naples. The highest point is the *Monte Solaro* (1920 ft.) on the W. side; towards the E. huge cliffs, about 900 ft. in height, rise abruptly from the sea. The island, which contains about 6000 inhab. and the two small towns of *Capri* and *Anacapri*, yields fruit, oil, and excellent red and white wines in abundance. The indigenous flora comprises 800 species. The inhabitants support themselves partly by the production of oil and wine and by fishing, but by far the largest source of income is afforded by the strangers who visit the island yearly

to the number of 30,000. The men frequently emigrate to South America, but generally return to Capri. The women, who wear a tasteful veil of black lace, employ themselves mainly with weaving. Interesting popular festivals are held on the feast of San Costanzo, the patron-saint of the island (May 14th), on the day of Sant' Antonio (June 13th; at Anacapri), on the 7th and 8th Sept. (in honour of the Virgin; on the Tiberio and Solaro), and in the middle of Sept. (in honour of the Madonna della Libera; on the Marina Grande).

The island first came into notice under Augustus, who showed a great partiality for it, and founded palaces, baths, and aqueducts here. After Tiberius had surrendered the reins of government to Sejanus and retired to Capri (A.D. 27), he erected twelve villas, in honour of the twelve gods, in the principal parts of the island, the largest of which was the Villa Jovis (Tacit., Ann. iv. 67). He remained here almost uninterruptedly till his death in 37, even after the fall of Sejanus in 31. Exaggerated accounts are given of the cruelty and profligacy of the emperor, even towards the close of his career. The tranquillity and inaccessibility of the island, as well as the geniality of the climate, were the attractions which induced him to spend so many years in it. Considerable remains of the buildings of Tiberius are still extant. In 1803, during the Napoleonic wars, Capri was captured by the English under Sir Sidney Smith, fortified, and converted into a miniature Gibraltar. Sir Hudson Lowe was afterwards the commandant. In Oct., 1808, however, the island was recaptured by the French under Lamarque by a brilliant coup-de-main. — A list of works relating to Capri, Sorrento, Amalfi, and Pæstum is given in Vol. II of *Furchheim's* 'Bibliografia della Campania' (Naples, 1899).

During the last 20-30 years Capri has become one of the chief attractions to visitors to the Bay of Naples, not only in spring and autumn but also in summer, when many permanent foreign residents of Naples take up their temporary abode here. The island, indeed, is not seen in its full beauty except in summer. Capri owes the purity of its air, for which it has been celebrated from antiquity, to its free exposure to the sea-breezes. On the other hand its position to windward of the rain-bringing breezes produces a deficiency of moisture in the air, and in periods of drought the abundant dust is a serious inconvenience, aggravated in the neighbourhood of the Piccola Marina by the presence of lime-kilns. The only protection worthy of the name against the wind is afforded by Monte Solaro and its S. and S.W. spurs. The supply of drinking-water is limited and of doubtful origin, but a new aqueduct from the Monte Solaro is said to be under contemplation. The walks in the island are all more or less steep, with the solitary exception of the level road to the Punta Tragara. Anacapri and the Marina Grande can be regarded only as summer-resorts.

From the *Marina Grande*, on the N. side of the island, where there are several hotels (p. 153), two routes ascend to the small town of Capri. Both are destitute of shade and are far from pleasant in the middle of the day. The shorter, but steeper path to the left (E.) ascends in steps. The winding carriage-road to the right (W.) passes *San Costanzo*, one of the oldest churches in S. Italy, with antique columns. It is a relic of the old town, abandoned in the 15th cent. on account of repeated inroads of pirates. Only a few other ruins recall the existence of this town, which occupied the site of the Marina.

Capri (460 ft.), the capital of the island, with 3700 inhab., lies on the saddle which connects the E. heights of the island (Lo

Capo) with the western (Monte Solaro), and is commanded by two lower hills, *San Michele* and *Castiglione*, the first crowned with ancient ruins, the second with a dilapidated castle. The road from the *Marina Grande* unites with that from Anacapri, and shortly afterwards comes to an end in the small Piazza, with the Municipio, the post and telegraph office, and the chemist's (in the narrow side-street). A flight of steps ascends to the church of *Santo Stefano*. A small collection of paintings and sketches by artists living in Capri may be seen in the *Museo d'Arte*, Via Tragara (adm. free). — The route to the *Marina Piccola* is as follows: from the Piazza we follow the road to Anacapri for 7 min., turn to the left just before reaching the Café Gambrinus, and descend the stony path to the shore ( $1\frac{1}{4}$  hr.). A new road is being made.

To reach the *Castiglione* (boy as guide and to inform the owner; adm. 25 c.), we ascend from the Piazza by the steps leading to the church (see above) and enter a vaulted passage to the right, leading to the wall of the fortress. Beyond the church of Santa Teresa we pass through another vaulted passage to an iron gate and continue to the right to a second gate (marked 'private'), where we obtain the key of the castle-tower. Splendid view of Capri and the *Piccola Marina*. Practically the same view is commanded by a platform surrounded with a parapet, to which a path leads under the castle from the first-mentioned gate in 20 minutes. The *Grotta del Castiglione*, on the S. side at the foot of the hill, is reached by a fatiguing series of stone steps. — For the ascent of the *San Michele* tickets (1 fr.), which also admit to the stalactite grotto (see below), must be obtained at Morgano's. The entrance is beside the little church of *Santa Croce* (p. 157), on the way to the Tiberio. We here turn to the right and follow an ancient road, which formerly led to a Villa of Tiberius on the top of the hill. Extensive substructures and vaults still exist below the vineyards. Magnificent view of the *Marina Grande*, the *Solaro*, the Gulf of Capri, and the Peninsula of Sorrento. About halfway down is a fine and easily accessible \**Stalactite Grotto* (tickets, see above).

Leaving the Piazza by a vaulted passage beyond the flight of steps ascending to the church of *Santo Stefano*, then turning to the right, passing the *Hôtel Pagano*, turning to the left again just before reaching the *Hôtel Quisisana* (the path straight on leads to the *Certosa*, founded in 1363, now a military prison), and skirting the substantial Roman masonry of *Le Camerelle* (probably connected with the construction of a road through the valley), we are led by a path which ascends slightly to the left about 400 yds. from the *Quisisana* passing the villa of *Herr Allers*, the painter, to the (10 min. more) \**Punta Tragara* (*Café-Restaurant di Carmela*, in *Villa Tragara*), the S.E. promontory. This point commands a picturesque view of Capri and the S. coast, with the three precipitous cliffs called the *Faraglioni* (380 ft.). On the summit of *Il Monacone* ('Great Monk'), farther to the E., are remains of a Roman tomb, and near the Punta are the remains of a Roman house exhumed in 1885.

By descending the steps to the right of the 'Villa Tragara', we reach an easy zigzag path, leading down to a small bay and landing-place. Or we may follow the good FOOTPATH (stone seats at intervals) along the slope, enjoying \*Views of the *Faraglioni* and of the *Polyphemus* rock. This path, proceeding sometimes by flights of steps, undulates round the *Telegrafo* or *Tuoro Grande*, a hill with an old optic telegraph and the re-

mains of a villa of Tiberius on the top. At the gorge descending on the N. from this hill towards the sea, we turn inland, and in 50 min. from the Punta, at a group of houses, reach the path descending on the ether side of the valley to the Arco Naturale (see below). The view of the E. coast from this path is still finer than that from the arch itself.

The N.E. promontory, called *Lo Capo*, is supposed to have been the site of the *Villa Jovis*, to which Tiberius retired for nine months after the fall of Sejanus. The path ( $\frac{3}{4}$  hr. from the town of Capri) cannot be mistaken. From the Piazza we pass to the left through the archway adjoining the *Caffè al Vermouth di Torino* and follow first the Corso di Tiberio, the narrow main street of Capri, and then a paved mule-track to (8 min.) a house with a triple veranda and marble tablets on the corners indicating the way: to the right 'Via Matermania' (see below), to the left 'Via Tiberio'. We follow the latter route, between the house and the picturesque little church of *Santa Croce*, continue at the same level or slightly ascending, with a view of the chapel at the Villa of Tiberius above and of the old lighthouse, and at length skirt the slope to the right. On the right, a few minutes before reaching the last hill, we pass a clean tavern (good Capri  $1\frac{1}{4}$  fr. per bottle) called 'Salto di Tiberio', after the rock (745 ft. above the sea) from which, according to a purely mythical story, the tyrant precipitated his victims. A projecting platform with a railing affords a view of the sea below. A good idea of the height of these rocks may be gained by dropping a stone over the railing and noting the time it takes to fall into the sea. — To the right are the remains of an ancient *Lighthouse* (view). The Tarantella dancers who usually present themselves here or at the tavern expect  $\frac{1}{2}$ -1 fr. for their exhibition.

After a slight ascent we reach the \**Villa di Tiberio* (pronounced *Timberio* by the natives), part of the extensive ruins of which are now used as a cow-house. They consist of a number of vaulted chambers and corridors, the uses of which cannot now be ascertained. On the highest point is the small chapel of *Santa Maria del Soccorso* (1050 ft.), with the cell of a hermit, who offers wine and for a trifling donation allows the visitor to inscribe his 'testimonium præsentiae'. This point commands a noble prospect of the island and the blue sea, of the barren Punta di Campanella opposite, and the two bays; even Pæstum and the Ponza Islands (to the N.W.) are visible in clear weather.

In returning we take the route marked 'Via Matermania' at the house with the marble tablets (see above; 20 min. from the Salto di Tiberio), and follow the same direction as the telegraph wires, past gardens and isolated houses. After 10 min., near a group of houses, we reach the upper end of the gorge mentioned above, in which ends the path from the Punta Tragara round the E. side of the Telegrafo. To the left in this valley, 8 min. farther on, and reached by a path which is rather rough towards the end, rises the *Arco Naturale*, a magnificent natural archway in the rock, where we obtain a striking view of the imposing and rugged cliffs. A visit to the *Grotta di Mitromania*, to which 180 steps descend, may be combined with this excursion (we retrace our steps for 4 min., then



descend to the left to the steps, passing through some small gardens). This grotto contained a shrine of Mithras, the 'unconquered god of the sun', whose cult was introduced to Rome from the East, and in the time of the later emperors spread through all the provinces of the empire. Roman remains may be seen in the cave. — Returning to the above-mentioned group of houses, we may thence reach the Punta Tragara by the foot-path mentioned on p. 157.

FROM CAPRI TO ANACAPRI ( $\frac{1}{2}$  hr.'s drive;  $\frac{3}{4}$  hr. on foot). A road in long windings hewn in the rock, constructed in 1874, now supersedes the flight of over 700 steps (recently restored) which used to form the chief approach to the higher parts of the island. This road commands beautiful views. Above it rise the ruins of the mediæval *Castello di Barbarossa*, named after the pirate who destroyed it in the 16th century.

**Anacapri. — Hotels.** \*PARADISO, in the Piazza, near the church, R. 1-1 $\frac{1}{2}$  fr., B. 60 c., déj. 2, D. 2 (both incl. wine), pens. 5-6 fr., with garden, unpretending; HÔTEL LONDON, with garden and view, pens. 5-6 fr.; ALB. BARBAROSSA, plain. — **Cafés.** \**Caffè Bitter* (German beer and wines), to the S. of the entrance to the town, with terrace and wide view of the bays of Naples and Salerno; *Pensione Massimino*, near the entrance of the town; *Herm. Moll*, with garden-terrace, wine and Munich beer. — *Furnished Rooms* in several houses.

**Physicians.** *Dr. Green*; *Dr. Cuomo*; *Dr. Axel Munthe*, a Swede.

*Anacapri* (880 ft.), the second little town in the island, with 2375 inhab., is scattered over the lofty plain which slopes towards the W., and has recently become a favourite summer-residence for German visitors and others. The first house on the road, to the left, outside the village, is the *Villa Molaro*, where furnished apartments may be obtained. On the right side of the street, in the village, is the church of *San Michele*, containing a mosaic pavement of the 17th century. Farther up, in the piazza, is *Santa Sofia*, the principal church. — Adjoining Anacapri is the pleasant village of *Caprile*.

A beautiful walk may be taken to the \**Migliera*. We follow the lane to the E. of the Paradiso Hotel for 250 paces, towards Monte Solaro, the base of which is skirted by a good path leading in  $\frac{1}{2}$  hr. to the S. verge of the plateau (fine view; osteria). About 200 paces higher up, the view is open as far as the Faraglioni. Descending to the right towards the coast, we soon strike a broader path, which leads to the left to the light-house and to the right, passing the *Torre Materita*, to the picturesque villages of Anacapri and Caprile, whose houses have almost an Oriental appearance. — There are Roman ruins at the village of *Damecuta*, on the N.W. side of the plateau, where a villa of Tiberius once stood.

The \*ASCENT OF MONTE SOLARO (1 hr.) is recommended to tolerable walkers. The route is easily found. We quit the road immediately beyond the garden of the Villa Molaro (see above), and follow the lane on the left (as we come from Capri) past the *Villa Massimino* to the *Villa Giulia*. (Here is the junction of a path from the main street of Anacapri, 250 paces, see above.) We turn to the left and ascend for 30 paces to the right, by the wall of the villa-garden, to the path along the slope, which we follow towards the S.E. Farther on we pass through a hollow and ascend by steps supported by masonry to ( $\frac{1}{2}$  hr.) a saddle with a shrine of the

**Madonna (left).** From this point we may proceed to the right direct to the summit, which we reach after a fatiguing ascent of 15-20 min. over débris. Or we may go on in a straight direction for 5 min. and then turn to the left to (2 min.) the white wall of the *Hermitage* (1625 ft.), where a projecting platform commands a most picturesque view of the town of Capri and the whole of the beautiful island (open only on Sat. evening and Sun.). From the *Hermitage* it also takes 15-20 min. to reach the summit of the **\*Monte Solaro** (1920 ft.), which rises abruptly from the sea, on the S. side of the island, and is crowned by a ruined castle. The view is superb, embracing Naples with the whole of its bay, as well as that of Salerno as far as Pæstum. Towards the N. the Bay of Gaeta is visible, and towards the W. the group of the Ponza Islands. The spectator also obtains a survey of the chain of the Apennines, bounding the Campanian plain in a wide curve from Terracina, the Abruzzi, the Matese Mts. (p. 10), and a long vista of sea and land extending to the S. to the hills of Calabria. Capri itself and the peninsula of Sorrento lie in prominent relief at the spectator's feet. The charm of this view is at its highest by moonlight or at sunrise.

**BLUE GROTTO.** — A visit to the Blue Grotto from the Marina at Capri occupies 1½-2 hrs. If the wind blows strongly from the E. or N., access to the grotto is impossible. The skiffs are not allowed to take more than three passengers. The official tariff fixes the charges as follows: a. Boat from the steamer into the grotto and back, 1¼ fr. each person; b. From the Banchina di Capri (Marina Grande) and back, 1 pers. 2¼, 2 pers. 3¾, 3 pers. 5¼ fr., 5 or more pers. 1½ fr. each. The hire of the small skiff entering the grotto is included in these charges ('Nei suddetti prezzi è compreso il noleggio del piccolo battello per l'entrata alla Grotta Azzurra, che perciò andrà a carico dei barcajuoli'). The stay in the grotto is limited to ¼ hr., and an extra charge of 50 c. is made for every ¼ hr. additional. — When a boat is hired at the Marina the boatman should at once be referred to the tariff, as it is a favourite practice to endeavour to make the traveller pay, in addition to the tariff-price, the charge of 1¼ fr. per head required by the manager at the grotto, when the large boat is exchanged\* for the skiffs entering the grotto. That extra charge is to be paid, as stated above, by the boatman from the Marina. Single travellers are usually taken direct from the Marina in small boats, so that no change is necessary. Most travellers, however, must be prepared to bestow considerable gratuities.

The Blue Grotto is situated on the N. side of the island, about 1¼ M. from the landing-place of Capri. The row along the base of the precipitous rocky shore is exceedingly beautiful; the surface of the water swarms with gaily-coloured sea-stars and jelly-fish. In ¼ hr. we reach the ruins of the *Baths of Tiberius*, where a fragment of an ancient wall in the water is to be seen (locally known as 'palazzo a mare'), and in ½ hr. more we arrive at the entrance of the **\*\*Blue Grotto (Grotta Azzurra)**, which is scarcely 3 ft. in height. Visitors must here leave the larger boat and enter one of the small skiffs that are usually waiting at midday. In the interior the roof rises to a height of 41 ft.; the water is 8 fathoms deep. Length of the grotto 175 ft., greatest width 100 ft. The effect

of the blue refraction of the light on every object is indescribable, and at first completely dazzles the eye. The best light is between 11 and 1 o'clock; summer is the best season. Objects in the water assume a beautiful silvery appearance. A boy usually offers to bathe in order to show this effect, and is sufficiently rewarded with 1 fr.; failing an agreement, the visitor may make the experiment with his own arm. Near the middle of the grotto, to the right, is a kind of landing-place, leading to a passage with broken steps, now covered with rubbish. The grotto was perhaps connected with the villa of Tiberius at Damecuta (p. 158). The grotto, which was known to the ancients, fell into oblivion in the middle ages, but since 1826, when it was re-discovered, it has justly been a favourite attraction.

Anacapri is reached by a tolerable path, beginning near the Blue Grotto.

The Blue Grotto is the most celebrated of the caverns with which the rocky shores of Capri abound, but some of the others are also well worth visiting. The \*GIRO, or VOYAGE ROUND THE ISLAND, occupies 3-4 hrs. (boats, see p. 154). Steering from the Marina towards the E., we first reach a charming spot on the beach, called by the boatmen *Caterla*. Close by is the spacious *Grotta del Bove Marino*. Farther on are two curiously-shaped rocks in the sea, called *Il Fucile* ('the musket') and *La Ricotta* ('the whey-milk cheese'). Beyond Capo Tiberio we visit the *Grotta delle Stalattite* or *Grotta Bianca*, with its stalactite formations. The most striking part of the trip is at the *Faraglioni* (p. 156), which rise majestically from the water. The central cliff is undermined by an imposing archway, through which the boat passes, but not visible from the land. Rounding the *Punta Tragara* (p. 156), we next pass the Marina Piccola (p. 156) and in 25 min. more reach the *Grotta Verde*, at the base of the Monte Solaro, a cavern of a beautiful emerald-green colour, and the most interesting after the Blue Grotto (best light about noon). The voyage \*hence round the W. side of the island, past the lighthouse on the S.W. promontory and some old British fortifications, to the Blue Grotto is less attractive, but this cavern may now be visited as an appropriate termination to the excursion (in which case a skiff for the grotto should be previously ordered to meet the traveller).

## 11. From Naples to Salerno, Pæstum, and Amalfi.

*Comp. Map, p. 162.*

The GULF OF SALERNO cannot indeed compete with the Bay of Naples; towards the S. its shores are flat and monotonous; but the N. side, where the mountains of the Sorrentine peninsula rise abruptly some thousands of feet from the sea, is full of beauty and grandeur. Here are situated the towns of *Salerno* and *Amalfi*, conspicuous in the pages of mediæval history, and still containing a few monuments of their former greatness. Farther S., in a barren, desolate situation, are the temples of *Pæstum*, usually the extreme point of the Italian peninsula visited by northern

travellers. All these recall the golden period of Greek history and art more forcibly than any other localities in Italy.

This route may conveniently be combined with the preceding (p. 143) as follows. **FIRST DAY:** Morning-train to *Cava del Tirreno*; excursion to *Corpo di Cava* (not recommended in winter); in the afternoon to *Salerno*. — **SECOND DAY:** Morning-train to *Paestum*; return to Salerno and drive to *Amalfi* (in this case the carr. must be ordered beforehand; if the return be made to Vietri, a carr. is always to be found at the station). — **THIRD DAY:** *Amalfi*; excursion to *Ravello*. — **FOURTH DAY:** Drive across the hills to *Sorrento*. — **FIFTH DAY:** By boat at noon to *Capri*. — **SIXTH DAY:** Back to Naples by steamer in the afternoon. It need scarcely be added that most of these places, especially *Amalfi* and *Capri*, will repay a longer visit. It is advisable to secure rooms in advance by letter.

**RAILWAY** from Naples to *Cava del Tirreno*, 28 M., in  $1\frac{1}{4}$ - $2\frac{1}{4}$  hrs.; fares 5 fr. 10, 3 fr. 80, 2 fr. 90 c.; to *Salerno*, 34 M., in  $1\frac{1}{2}$ - $2\frac{1}{2}$  hrs.; fares 6 fr. 15, 4 fr. 30, 2 fr. 75 c. (Vietri is the station for *Amalfi*); to *Battipaglia*, 45 M., in  $2$ - $3\frac{1}{4}$  hrs.; fares 8 fr. 25, 5 fr. 85, 3 fr. 75 c.

From Naples to *Pompeii*, 15 M., see R. 7. The train, after quitting the Bay of Naples, traverses the fertile plain of the *Sarno*. Maize and tobacco are extensively cultivated here, and cotton is also grown. — 15 M. *Valle di Pompei* (Albergo Nuova Pompei, in the piazza, déj.  $1\frac{1}{2}$ -2, D.  $2\frac{1}{2}$ - $3\frac{1}{2}$  fr., both incl. wine; Trattoria Lamberti, at the station), a community that has sprung up within the last thirty years around the church of *Santa Maria del Rosario*, with its conspicuous coloured dome. The church contains a miraculous image of the Virgin, which is visited annually by 100,000 pilgrims. — 17 M. *Scafati*, with manufactories. Festival of the Madonna del Bagni on Ascension Day (see p. 29).

$19\frac{1}{2}$  M. *Angri*, with large factories and the château and park of Principe d'Angri. Teias, the last king of the Goths, was defeated by Narses near Angri in 553, after having descended from Lettere on Monte Sant' Angelo to the plain. A new mountain-road is being made from Angri to Amalfi. — The district gradually becomes more mountainous, and the scenery is picturesque the whole way.

21 M. *Pagani*, with 13,000 inhabitants. In the church of San Michele, below the altar of a chapel to the left of the choir, are preserved (under glass) the relics of Alphonso de' Liguori, born at Naples in 1696, bishop of Sant' Agata in 1762, and founder of the order of the Redemptorists, who died at Pagani in 1787 and was canonised by Gregory XVI. in 1839.

**FROM PAGANI TO AMALFI.** From Pagani a bridle-path ascends the W. slope of the *Monte di Chiunso*. Shortly before *Torre di Chiunso* (2250 ft.), an ancient fortress erected by Raimondo Orsini, the road forks. To the left a new road leads through the *Val Tramonti* 'between the mountains', viâ *Figliano* and *Paterno* to *Maiori* (p. 169); 5-6 hrs. in all.

$22\frac{1}{2}$  M. *Nocera de' Pagani* is a town of some importance with large new manufactories, near the ancient *Nuceria Alfaterna*, where Hugo de' Pagani, founder of the order of the Templars, and the painter Francesco Solimena were born, and where Paulus Jovius, the historian, was bishop. To the left of the line, above the extensive Capuchin monastery, rise the ruins of the ancient *Castello in Parco*, the scene of the death of Helena, widow of King Manfred,

after the battle of Benevento (1266). At the close of the 14th cent. the castle was one of the principal strongholds of the house of Anjou. Fine view from the summit. *Mater Domini*, a pilgrimage-resort near Nocera, is the scene of an important festival on 15th August. — Nocera is connected with *Codola* (p. 202) by a branch-railway (3 M., in about  $\frac{1}{4}$  hr.; fares 60, 40, 30 c.).

On the right, shortly before the train reaches the small village of (25 M.) *Nocera Superiore*, we observe the ancient baptismal church of *Santa Maria Maggiore*, similar to San Stefano in Rome and probably dating from the 9th century. On the parapet of the large font under the dome are eight granite columns; it is enclosed by a circular passage with sixteen pairs of handsome columns of pavenazetto and other marbles, with rich capitals, all antique. The walls are decorated with frescoes of the 14th century. — The line now ascends considerably.

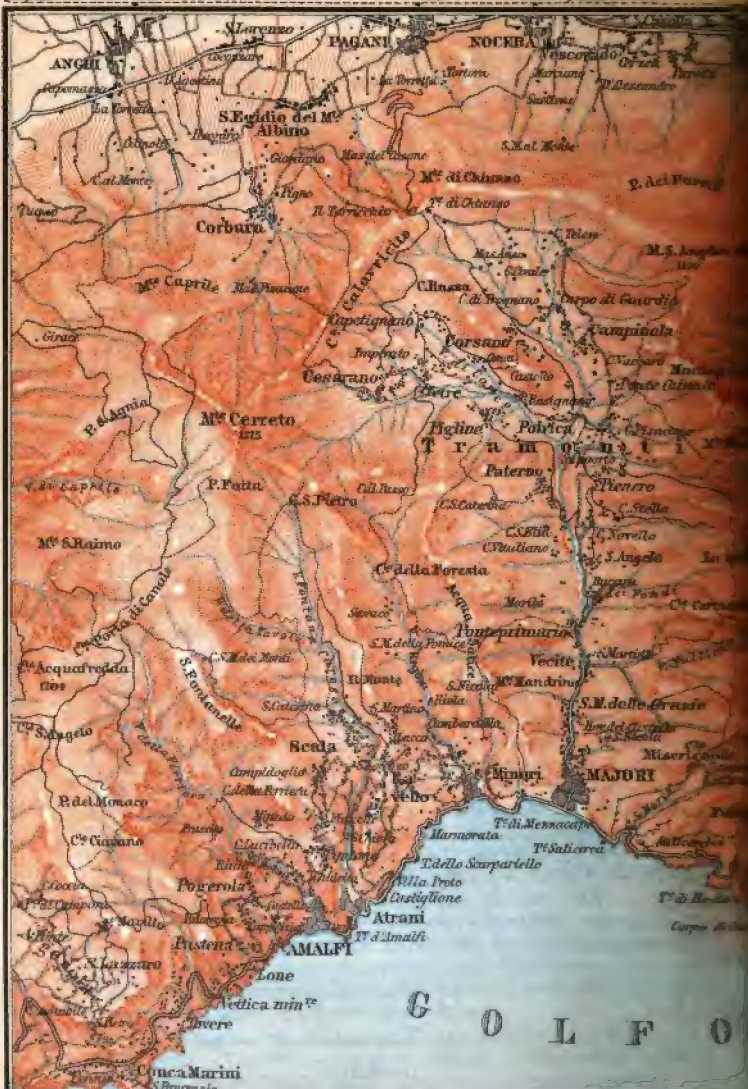
28 M. *Cava dei Tirreni*. — Hotels. \*HÔTEL DE LONDRES, often crowded in summer, with tennis-court, R., L., & A. 3-5, B.  $1\frac{1}{2}$ , déj.  $2\frac{1}{2}$ -3, D. 5, pens. in spring and autumn 10-12, in summer 8-10, omn. 1 fr.; \*HÔTEL VITTORIA, R., L., & A. 2-3 $\frac{1}{2}$ , B.  $1\frac{1}{4}$ , déj. 3, D. 4 (both incl. wine), pens. 6-8 fr.; \*HÔTEL SUISSE, finely situated 7 min. from the town. — Good furnished lodgings.

Carriages, at Vinc. Pascanello's, etc. With one horse: drive in the town 50, first hr. 90, each hr. additional 85 c. (after 10 p.m., 90 c., 1 fr. 40, 80 c.); with two horses 1 fr., 1 fr. 80, 1 fr. 90 c. (after 10 p.m. 1 fr. 80, 2 fr. 80, 1 fr. 80 c.). — To *Corpo di Cava*, with one horse 2, there and back 3 fr.; two horses, 3 and 5 fr.; three horses, 5 and 6 fr.; these fares include halt of 1 hr.; for longer halt, one-horse carr.  $\frac{1}{2}$ s, two-horse 1 fr. p r hr. — DONKEY to *Corpo di Cava*  $1\frac{1}{2}$ -2 fr., there and back 2-3 fr.

*Cava dei Tirreni* (980 ft. above the sea-level), situated among green hills dotted with villages, is a favourite resort of foreigners in spring and autumn and of the Neapolitans in summer, and a good centre for excursions to Amalfi, Pæstum, Pompeii, etc. The town (21,000 inhab., including the suburbs) mainly consists of a street  $\frac{1}{2}$  M. long, with arcades, leading from the station to the Piazza, where a church and a large fountain are situated. Adjoining is the *Villa Pubblica*, a public garden with handsome pine-trees, where a band plays on summer evenings. — The best view of the town and its environs is obtained from the *Monte Castello* to the S. W. (there and back 1 hr.). *La Valle* is a little farther on ( $\frac{3}{4}$  hr.); we ascend through the village and then follow a footpath to the E. to a projecting spur, whence Salerno and its bay are visible. — The slender round towers on the hills about Cava are erected for the capture of wild pigeons, which fly over the valley in huge flocks in October. As the flocks pass the towers, small white stones are thrown out, which the pigeons mistake for food; as they stoop to follow the supposed grains, they are caught by nets.

The attractive \*EXCURSION TO CORPO DI CAVA,  $\frac{3}{4}$ -1 hr. to the S. W., takes  $\frac{1}{2}$  day either on foot, on donkeys, or by carriage. Leaving the Piazza, we proceed to the W., round the public garden, and take











the road diverging behind the middle of the garden. Passing, to the right, a little church, we ascend between walls, past the red-painted tobacco manufactory, to ( $\frac{1}{4}$  hr.) the church and houses of *Sant' Arcangelo*. Here we again quit the road, which goes to the right to Passiano, and follow the path to the left. It descends, crosses a ravine by a bridge, and again gradually ascends to the right, skirting a wood. At the top a view is obtained of Cava dei Tirreni and of the Bay of Salerno. We follow the edge of the wood (on the right) and in 20-25 min. arrive at the church of *Pietra Santa*, so called from a rock in front of the high-altar, on which Pope Urban II. dismounted in 1095, when he consecrated the convent of La Cava; the church itself dates from the 17th century. Farther on our path is joined by another on the left. The road then divides, leading to the right to the village, and to the left across the viaduct (5 min.) the monastery.

The village of *Corpo di Cava* (\**Albergo Scapolatiello*, with garden, R., L., & A. 2-3, pens. 5-6 fr.; *Albergo Adinolfi*, pens. 5 $\frac{1}{2}$  fr., both rustic) stands on the rock against which the monastery is built, above a beautiful narrow valley with several mills. The air is pure and the situation beautiful, so that visitors often make a prolonged stay here.

The famous Benedictine abbey of \**La Trinità della Cava* was founded in 1025, in the time of Guaimar III. of Salerno, by St. Alferius, a member of a noble Lombard family, and stands above the cavern which the saint had previously occupied. It is now national property and is maintained like Monte Cassino, the abbot being keeper of the Archives. It contains a lyceum and boarding-school, patronised by the upper classes. The present buildings, dating from the 18th cent., stand partly on the old foundations.

Visitors are admitted daily, 9-3, except on high festivals (p. xxiii). — The Church (with two marble urns and the tomb of Queen Sibilla at the entrance) contains (chapel to the right of the high-altar) three large sarcophagi of coloured marble with the remains of the first three abbots and a reliquary with the pectoral cross of Urban II. (see above). The pulpit and Easter candelabrum (18th cent.) belonged to the old church. The organ is one of the best in Italy. — The Archives of the monastery (shown in the forenoon only) are of great value, and contain a number of important documents on parchment in uninterrupted succession; the catalogue comprises 8 vols. Among the valuable MSS. are the *Codex Legum Langobardorum* of 1004, a prayer-book with miniatures of the school of Fra Angelico da Fiesole, the Latin *Biblia Vulgata* of the 7th cent., a Diploma of 740, King Roger's Golden Bull, etc. The small *Pinacoteca*, or picture-gallery, contains two fine altar-pieces of the early Umbrian school (Resurrection and Adoration of the Magi), revealing the influence of Raphael. — Finally we are shown the rooms of the old convent, with a triangular archway and a curious crypt, containing ancient mural paintings, the skulls of numerous Lombard and Norman princes who were buried in the abbey, and the cave of St. Alferius.

From *Corpo to Maiori* (p. 169), 4 hrs., with guide. Fine view. Wine at the hermitage.

We may return to Cava by the *Grotta Bonea*, with a small waterfall.

A pleasant afternoon excursion may be made to the top of *Monte Liberatore* (1515 ft.), to the S.E. of Cava dei Tirreni, which commands a magnificent "View." A road leads to a group of houses (café) near the foot of the hill (carr. to this point and back 5 fr.; bargaining necessary), whence we ascend, passing a venerable evergreen oak, to the summit, the last part of the way in zigzag.

The train now traverses a beautiful district, and soon affords a view of the Bay of Salerno.

30½ M. Vietri '*sul Mare*' (*Trattoria Rosa*, plain), charmingly situated, with several villas. Pop. 9000. Above the town are promenades, commanding beautiful views.

Passengers may alight here and take a carriage down to Salerno (drive of ½ hr.; 2 fr., single seat ½ fr.). The road descends, commanding a view of the sea, and affords a pleasant walk. High above, along the rocks of *Monte Liberatore* to the left, runs the railway. Carriage to Amalfi (p. 170) less expensive here than at Salerno (a drive of 2-2½ hrs.; with one horse 3-4, with two 5-6, with three 8-10 fr., and fee of 1 fr.; one-horse carr. to Amalfi and thence to Salerno 6 fr. and fee of 1 fr.); diligence from Vietri to Amalfi twice daily (forenoon and evening, returning early in the morning and at noon).

The railway, supported by galleries, and passing through four tunnels, the last under the castle-hill, descends rapidly.

34 M. Salerno. — The *Railway Station* lies at the E. end of the town, a considerable way from the principal hotels. Omnibus from the theatre to the station, meeting all trains, 10 c.

**Hotels.** \**Hôtel d'Angleterre*, Corso Garibaldi 34, R., L., & A. 3½, B. 1½, déj. 3, D. 5 (both incl. wine), pens. 9 fr.; *Vittoria*, Corso Garibaldi 38, R., L., & A. 3, B. 1½, déj. 2¼, D. 4½ (both incl. wine), pens. 7-9 fr., both with view of the bay.

**Restaurants.** \**Centrale*, Corso Garibaldi 96, frequented by officers; \**Gran Caffè di Salerno*, Corso Garibaldi 70; *Aquila d'Oro*, Corso Garibaldi, opp. the *Giardino Pubblico*; *Continental*, Corso Garibaldi 11; \**Roma*, Corso Garibaldi 8, unpretending.

**Sea Baths** near the Marina, similar to those at Naples (p. 26).

**Carriages.** From the railway to the town with one horse 50 c., with two horses 1 fr.; at night 70 c. or 1½ fr.; per hour 1 or 2 fr., at night 1½ or 2½ fr. — For drives in the neighbourhood a previous agreement should always be made. To Amalfi with one horse 6-8, with two horses 8-10 fr.

**Rowing or Sailing Boat** (according to bargain) 1-1½ fr. per hour; to Amalfi 8-10 fr., according to the number of rowers.

**English Vice-Consul, Signor Pio Costiglio.** — **Lloyd's Agents, Giachetti Brothers.** — **Physician, Dr. de Crescenzo.**

**POPULAR FESTIVAL** on the eve and day of St. Matthew, 20th-21st Sept., with fireworks and illumination, which are best seen from a boat (4-5 fr.).

*Salerno*, the ancient *Salernum*, delightfully situated at the N. extremity of the bay, and bounded on the E. by fertile plains, is the seat of the local government and of an archbishop, and the chief residence of the numerous local aristocracy. Pop. 20,000. The old town, rising on the slope of the so-called Apennine, with narrow and irregular streets, recalls the 9th and 10th centuries, when the Lombards occupied it, the 11th cent., when it belonged to the Normans, and lastly the period when the houses of Hohenstaufen and Anjou were masters of the place, and when Salerno enjoyed the reputation of being the greatest medical school in Europe.

The quay,  $1\frac{1}{2}$  M. in length, called the *Corso Garibaldi*, affords a beautiful walk. Here is a large *Theatre*, with some flower-beds and clusters of trees adjacent. At the W. end is the *Harbour*, recently protected against the encroaching sand by a large but deserted Molo. To the E. of the theatre is the post-office and the monument of *Carlo Pisacane*, Duke of San Giovanni, 'precursore di Garibaldi', a Genoese, who participated in the attempts to revolutionise Italy in 1857, landed in Calabria, and perished while endeavouring to escape. The large building with the commemorative tablets, about 5 min. farther on, is the *Prefettura*, past which a narrow street to the left leads to the —

\***CATHEDRALE SAN MATTEO**, erected in 1084 by Robert Guiscard. The restoration of 1768 has deprived the edifice of much of its simple grandeur, but it still merits a visit. The steps ascend to an atrium, surrounded by twenty-eight antique columns from Pæstum. In the centre formerly stood a granite basin which is now in the *Villa Nazionale* at Naples (p. 33). Along the walls are ranged fourteen ancient *Sarcophagi*, which were used by the Normans and their successors as Christian burying-places. The bronze doors adorned in niello, executed at Constantinople, were given by *Landolfo Butromile* in 1099.

**INTERIOR.** Above the door is a large mosaic of St. Matthew, of the Norman period. The *Nave* contains two \*Ambones or reading-desks, richly decorated with mosaic by *Giovanni of Procida*, the foe of Charles of Anjou. In the N. aisle is the \*Tomb of Margaret of Anjou (d. 1412), wife of Charles of Durazzo and mother of Ladislaus and Johanna II., by *Baboccio da Piperno*, with well-preserved painting. Opposite is the tomb of *Bishop Nic. Piscicelli* (d. 1471), by *Jac. della Pila*. — In the *Sacristy* (in the N. transept): Scenes from the Old and New Testament, on numerous carved ivory tablets (12th cent.) forming an altar-frontal. — The *Choir* contains a pavement and balustrade of Norman mosaic and two columns of verde antico. — In the *South Aisle*, at the end, is the tomb of Hildebrand, afterwards *Pope Gregory VII.*, who died here on 25th May, 1085, after he had been banished from Rome by Henry IV. The monument was restored in 1578 by Archbishop Colonna; the statue and the frescoes are modern, and the mosaic in the dome has been restored. To the left is the monument of *Archbishop Caraffa* (d. 1668), adorned with a relief from Pæstum: Rape of Proserpine. Farther on in the same aisle are tombs of a bishop and a knight, antique sarcophagi with Bacchanalian representations. — Here, beside an ancient relief representing a ship discharging its cargo, steps descend to the richly decorated *Crypt*, which is said to contain the remains of the Evangelist St. Matthew, brought from the East in 990 (statue). In front of a side-altar is the stump of a column, on which three saints are said to have been beheaded. The crypt also contains a *Pietà* by *Andrea da Salerno* (formerly in the Cappella del Sacramento).

In *San Lorenzo* are some frescoes (damaged), ascribed to *Andrea (Sabbatini) of Salerno*, the most eminent Renaissance painter in S. Italy. Authentic works by this master, whose style reflects the influence of Raphael, may be seen in the churches of *San Giorgio* (Madonna with saints and donors, dated 1523; over the sacristy-door, in the N. Wall) and *Sant' Agostino* (Madonna with two saints, 2nd altar to the left; the SS. Augustine and Paul at the sides of the high-altar are school-pieces). Both these churches are situated

between the Prefettura and the cathedral, near the back of the *Hôt. d'Angleterre*.

On the hill (900 ft.) lie the ruins of the ancient *Castle* of the Lombard princes, which was taken by Robert Guiscard after a siege of eight months. The view repays the ascent. Passing the cathedral, we take the 'Salita del Castello' and turn to the right a little above the Carceri (prison); farther up, the path becomes steep; at the top,  $\frac{3}{4}$  hr., is a cottage (fee of a few soldi.)

A pleasant drive (2 hrs., carr. 4-5 fr.; railway in progress) may be taken from Salerno through the *Irno Valley* to Mercato San Severino (p. 202), with which a visit to Monte Vergine (p. 203) may be combined. On the way we pass *Fratte*, a large Swiss colony, with extensive manufactories, and *Baronisi*, the scene of Fra Diavolo's capture.

The train as it proceeds affords a charming view of the bay and Capri to the right, and of the mountains to the left. — 39 M. *Pontecagnano*; 44 M. *Montecorvino*.

45½ M. *Battipaglia* (*Silvestro Vitolo's Inn*, plain, R. with two beds 2 fr.), junction of the railway to Pæstum (see below) and Reggio (see p. 227).

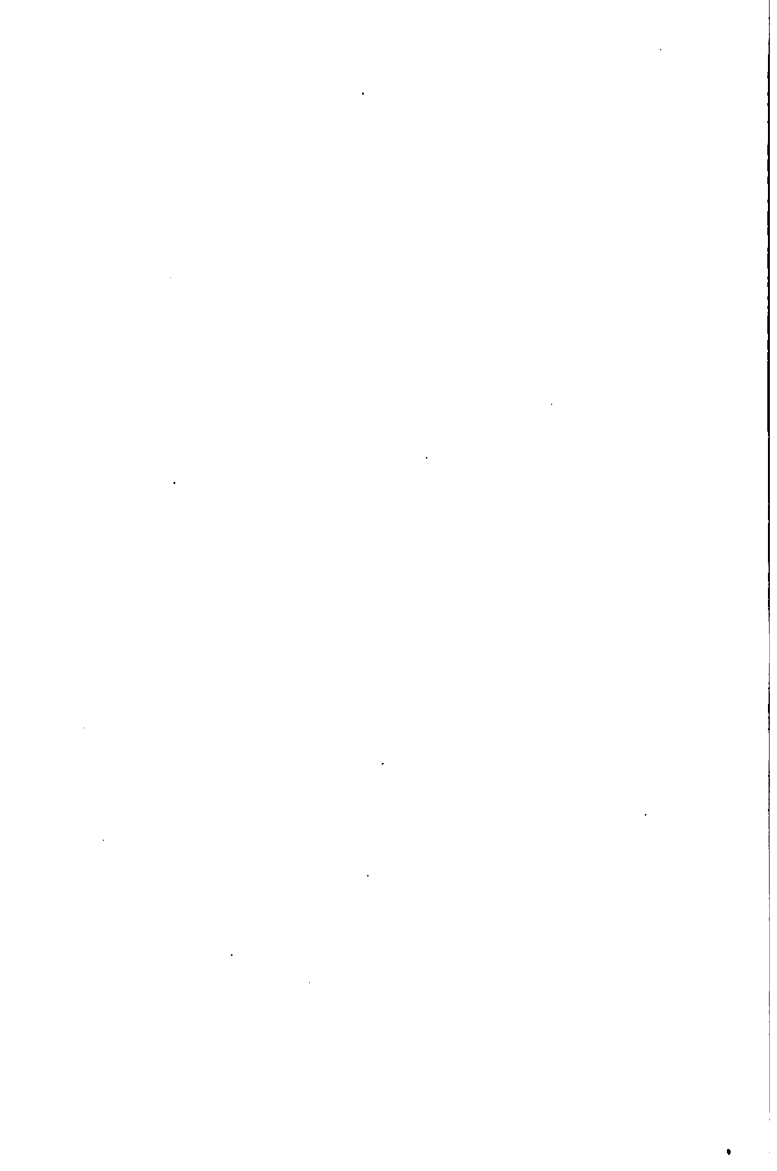
#### Pæstum.

The expedition to Pæstum is most conveniently made from *Cava dei Tirreni* (p. 162), or *Salerno*, where the night before should be spent. It may also be accomplished from *Naples* in a single day (special carriages from Naples to Pæstum by the express trains during the season), but the long and fatiguing railway-journey is a drawback in this case. In the interval between the arrival of the train from Naples (about noon) and the departure of the next train in the opposite direction, the solemn stillness which usually hangs over the temples is rudely disturbed by numerous tourists. Those who desire to see the ruins under more favourable conditions, to examine details, and to make the circuit of the ancient town-wall, must either arrive by an earlier train or depart by a later one, it being advisable in the latter case to secure night-quarters at Cava or Salerno beforehand. — Admission to the temples on week-days 1 fr., Sun. free (ticket-office near the temple of Neptune). During the season there is a fair buffet at the station (déjeuner with wine, 2½ fr.).

RAILWAY FARES. From *Naples* the express-train (7.34 a.m.) runs to *Battipaglia* only (ordinary fares 8 fr. 25, 5 fr. 80, 3 fr. 75 c.); ordinary train from *Battipaglia* to Pæstum 2 fr. 40, 1 fr. 70, 1 fr. 10 c.; from *Naples* to Pæstum 10 fr. 70, 7 fr. 50, 4 fr. 85 c., return-tickets 16 fr. 5, 11 fr. 30, 7 fr. 30 c. (on holidays, 12 fr. 5, 8 fr. 55, 6 fr. 5 c.). From *Cava dei Tirreni* to Pæstum 5 fr. 60, 3 fr. 90, 2 fr. 55 c., return-tickets, 8 fr. 65, 6 fr. 10, 3 fr. 80 c. — From *Salerno* to Pæstum 4 fr. 55, 3 fr. 20, 1 fr. 10 c. Return-tickets are not issued between Salerno and Pæstum, but may be obtained to Ogliastro (p. 227), the next station after Pæstum (fare 8 fr., 5 fr. 60, 3 fr. 65 c.).

*Battipaglia* (see above) is reached by railway from *Cava dei Tirreni* in  $\frac{3}{4}$ -1½ hr., from *Salerno* in  $\frac{1}{2}$ -¾ hr., from *Naples* in 2-¾ hrs. — The RAILWAY FROM BATTIPAGLIA TO PÆSTUM (13 M., in ¾-1 hr.) traverses marshy plains, enlivened only by a few herds of buffaloes and other cattle. Agriculture, however, has been making some progress here of late years, and the malaria is diminishing in consequence. — Near (¾ M.) *San Nicola Varco* we have a distant retrospect (left) of *Eboli*, the next station on the railway to *Metaponto*





(p. 214), while the white limestone cliffs of Monte Albarno (p. 215) appear in front (left). The line crosses the impetuous river *Sele*, the ancient *Silarus*. Before the railway was built, this used to be considered the most dangerous part of the road, especially in 1860-70, when the neighbourhood was haunted by the daring brigand Manzi. — 8½ M. *Albanella*; 11 M. *Capaccio*. — Shortly before reaching (13 M.) *Paestum* (Ital. *Pesto*), we catch sight of the corner of the old town-wall and of the temples behind. — Beyond *Pæstum* the railway runs on along the coast to Reggio (R. 22).

*Pæstum*, according to Strabo, was founded by Greeks from Sybaris about the year B.C. 600, and its ancient name of *Poseidonia* (city of Neptune) sufficiently indicates its Greek origin. In the 4th cent. the town was in possession of the Lucanians, who oppressed the inhabitants; and at that period the citizens used to celebrate a festival annually in memory of their Greek origin and their former prosperity. After the defeat of Pyrrhus, *Poseidonia* fell into the hands of the Romans, who in B.C. 273 founded the colony of *Paestum* here. In the war against Hannibal the town remained faithful to Rome. At a later period it gradually fell to decay, and as early as the reign of Augustus it was notorious for its malarious air. Christianity took root here at an early period. When the Saracens devastated *Pæstum* in the 9th cent., the inhabitants fled with their bishop to the neighbouring heights, and there founded *Capaccio Vecchio*. In the 11th cent. the deserted town was despoiled by Robert Guiscard of its monuments and sculptures, and remained in this desolate condition for many centuries, till in modern times attention was again directed to the antiquities still remaining. Those who appreciate the simple majesty of Greek architecture should endeavour, if possible, before quitting Naples, to pay a visit to the temples at *Pæstum*, which are, with the exception of those at Athens, the finest existing monuments of the kind.

The railway-station (\*Restaurant, see p. 166) is situated immediately to the E. of the ancient town. In the neighbourhood are the remains of an aqueduct and fragments of ancient paving. We enter the town, which was surrounded by massive walls (p. 169), through the *Porta della Sirena*, so called from the small and scarcely recognizable relief of a siren on the outer keystone of the archway. On the inner keystone is a relief of a dolphin. Proceeding thence along the wall enclosing the Villa Salati we reach the highroad in 8 min., which traverses the ancient town from N. to S. Here suddenly opens the view of the ruins: to the left are the temple of Neptune and the so-called Basilica, and to the right the temple of Ceres. The keeper awaits the visitors at the temple of Neptune (adm., see p. 166).

The largest and most beautiful of the three temples is the so-called \*\*\*Temple of Neptune, 190 ft. in length, and 84 ft. in width. At each end are six massive, fluted Doric columns, on each side



twelve, in all thirty-six well-preserved columns 28 ft. high and  $7\frac{1}{2}$  ft. in diameter. In the interior of the Cella are two series of seven columns each (about 6 ft. in diameter), with a second row of smaller columns above, which supported the roof. On the S. side 5, and on the N. side 3 of these small columns are still standing. The stone is a kind of travertine, to which age has imparted a mellow tone. It contains fossil reeds and aquatic plants. The whole was once covered with stucco, in order to conceal the imperfections of the stone. The proportions of the symmetrically tapering columns, whether viewed from the vicinity or from a distance, are perfect. This temple, as its whole character betokens, is one of the most ancient specimens of Greek art (end of the 6th or beginning of the 5th cent. B.C.). Photographs and models of it are frequently seen (comp. *Introd.*, p. xxvii). A stone basis in front of the E. façade probably belonged to a large sacrificial altar.

A little to the S. rises the second temple, the so-called *\*Basilica* (a misnomer), at one time considered to be of more recent origin than the temple of Neptune, but now regarded as older. To the visitor, especially when viewing the buildings from a little distance, it will, indeed, seem almost impossible that this infinitely less effective edifice could ever have been erected in face of the impressive temple of Neptune, though the reverse order is probable enough. The basilica is 180 ft. in length, and 80 ft. in width; its fifty columns are each  $6\frac{1}{2}$  ft. in diameter, but their proportions are less imposing and their colouring less exquisite than those of the temple of Neptune, though their detail (at the neck) is more elaborate. At each end are nine columns, and on each side sixteen, all of travertine stone. The shafts taper unusually rapidly towards the top; the capitals are of an archaic bulging form. A series of columns in the centre divided the temple into two halves, so that it was probably dedicated to two gods.

In front of these temples probably extended the Forum of the ancient town, basements for altars or statues being still distinguishable.

Farther to the N. stands the small *\*Temple of Ceres*, or of *Vesta* according to others, with six columns at each end and eleven on each side. Length 105, width 45 ft.; columns 5 ft. in diameter, tapering rapidly upwards. This temple stands midway between the others in point of date, and is another fine example of the simple and majestic Greek style.

Between the Temple of Ceres and that of Neptune a few fragments of *Roman* buildings have been discovered, a *Theatre* and *Amphitheatre*, it is believed. The latter is intersected by the road. A *Roman Temple* was also discovered here in 1830. Concealed among the underwood near it are two metopæ, adorned with high-reliefs. These remains, however, are insignificant compared with the ruins above mentioned. — Of the 'rose-gardens' of Pæstum, so much extolled by Roman poets, no traces now exist.

Outside the N. gate, the so-called *Porta Aurea*, was a *Street of Tombs*. Several of those which have been opened contained Greek weapons and the fine mural paintings mentioned at p. 59.

On the beach, about  $\frac{2}{3}$  M. to the S.W. of the *Porta di Mare*, or W. gate, stands the *Torre di Pesto*. The best way to return is, however, to walk along the top of the S. side of the ancient \*TOWN-WALLS, about 3 M. in circumference, formed of blocks of travertine and preserved almost entire. The finest general \*VIEW of the temples is obtained from the terrace of the tower to the E. of the *Porta della Giustizia*, on the S. side of the town-wall.

### Amalfi.

*Comp. Map, p. 162.*

FROM SALERNO TO AMALFI, about  $12\frac{1}{2}$  M., carriage by the highroad in  $2\frac{1}{2}$ -3 hrs. FROM VIETRI, about  $9\frac{1}{2}$  or 10 M., carriage in 2- $2\frac{1}{2}$  hrs. — FROM SORRENTO (p. 174), about 15 M. by the new road, carriage in about  $3\frac{1}{2}$  hrs. — Both roads are recommended also to walkers.

Between Naples and Amalfi a quick service is maintained in winter by the *North German Lloyd* (p. 153; information from the agent, p. 24, or from Cook, p. 90). Amalfi is also called at by the steamer of the *Navigazione Generale Italiana* plying once a week (Oct. to March) from Naples to Messina (leaving the *Immacolatella* at Naples on Thurs. at 5 p.m., reaching Amalfi at 9 p.m.; leaving Amalfi on the return-voyage on Wed. at 6 a.m., and reaching Naples at 10 a.m.).

The \*\*HIGHROAD FROM SALERNO TO AMALFI, completed in 1852, is nearly the whole way hewn in the cliffs of the coast, and frequently supported by galleries and vast viaducts 100-500 ft. above the sea-level. The slopes are generally somewhat bare, but are in many places laid out in terraces, and planted with vines, olives, lemons, and fruit-trees. The massive square watch-towers, erected in the 16th cent. as a protection against pirates, are now partly converted into dwellings.

From Salerno the road ascends, and near Vietri (p. 164) crosses the valley by a stone bridge. To the left in the sea rise two conical rocks, *I Due Fratelli*. On the hill to the right is *Raito*. The next place ( $4\frac{1}{2}$  M.) is the picturesquely situated fishing-village of *Cetara*, extending along the bottom of a narrow ravine; it is frequently mentioned in the history of the invasions of the Saracens, and was the first place where they settled. The road now ascends to the *Capo Tumolo*, whence a beautiful prospect of the coast on both sides is enjoyed, and descends thence by the *Capo d'Orso*, where the fleet of Charles V. was defeated by Filippino Doria. On the right opens the valley of Santa Maria, in which a foot-path ascends to the ruined monastery of *Camaldoli dell' Avvocata*, founded in 1486. We soon reach (8 M.) the small town of —

**Maiori**, with terraced lemon-plantations and the ancient church of *Santa Maria a Mare*, at the mouth of the *Val Tramonti*, which is ascended by a carriage-road to *Chitunso* (p. 161; splendid view of

the Bay of Naples). On the right in this valley lies the ancient ruined castle of *San Nicola*, of which the Piccolomini were the last proprietors. On the coast near Maiori is the interesting grotto of *Pandona*, resembling the Blue Grotto at Capri. In a picturesque sheltered situation above the highroad, halfway to Minori, is the \**Hôtel Beau-Site* (R., L., & A. 2-4, B. 1 $\frac{1}{4}$ , déj. 3, D. 5, pens. 8-10 fr.), a quiet resort and good centre of excursions.

**Minori**, a clean little place, with lemon-gardens, most beautifully situated, once the arsenal of Amalfi, lies at the mouth of the sometimes turbulent *Reginolo*. — The road to *Ravello* mentioned at p. 172, diverges to the right near Atrani.

**Atrani** lies at the entrance to a ravine, on each side of which the houses rise picturesquely. The church of *San Salvatore di Biretto*, on the Marina, contains handsome bronze doors, of Byzantine workmanship of the 11th cent., monuments of the Doges of Amalfi, and others of the Saracenic period. Midnight mass is performed here on Christmas Eve, when the town and hills are illuminated. Above Atrani is the village of *Pontone*, halfway to which is a house in which Masaniello is said to have been born (but comp. p. 40).

A lofty rocky eminence, bearing the extensive ruins of the *Castello Pontone*, separates Atrani from (2 $\frac{1}{4}$  M.) Amalfi.

**Amalfi.** — *Hotels* (frequently crowded in the season; rooms should be secured in advance). \**GR. ALBERGO CAPPUCCINI-CONVENTO*, in the old Capuchin monastery (p. 172) above the town, with fine view, frequented by English and Americans, R., L., & A. 5 $\frac{1}{2}$ , B. 1 $\frac{1}{2}$ , déj. 3, D. 5, pens. 10-12 fr. (for a stay of a week or more; in summer 8-10 fr.); \**HÔTEL CAPPUCCINI ALLA MARINA* (same proprietor), at the harbour, R., L., & A. 2-3, B. 1 $\frac{1}{4}$ , déj. 2 $\frac{1}{2}$ , D. 4, pens. 8, in summer 7 fr. — \**ALBERGO DELLA LUNA*, formerly a monastery, with picturesque cloisters, at the E. end of the town,  $\frac{1}{4}$  M. from the harbour, R., L., & A. 2 $\frac{1}{2}$ , B. 1 $\frac{1}{4}$ , déj. 2 $\frac{1}{2}$ , D. 4, pens. 8-9 fr. (all incl. wine). — \**HÔT.-PENS. DE LA SYRÈNE*, on the highroad, R., L., & A. 2 $\frac{1}{2}$ , B. 1, déj. 2 $\frac{1}{2}$ , D. 4 (both incl. wine), pens. 7-8 fr.; \**HÔT.-PENS. SANTA CATERINA*, R. 2 $\frac{1}{2}$  fr., L. 40 c., A.  $\frac{1}{2}$ , B. 1, déj. 2 $\frac{1}{2}$ , D. 3 $\frac{1}{2}$ , pens. 7 fr. (all incl. wine); *HÔT. D'ITALIA*, near the harbour, R., L., & A. 2 $\frac{1}{2}$ , B. 1, déj. 2 $\frac{1}{2}$ , D. 3 $\frac{1}{2}$  (both incl. wine), pens. 6-7 fr.; *HÔT.-PENS. SUISSE*, near the cathedral, similar charges, these two well spoken of.

*Boats* 1 $\frac{1}{2}$ -2 fr. per hour (an expedition to the Grotta Pandona near Maiori takes about 2 $\frac{1}{2}$  hrs. there and back; the Grotta di S. Andrea lies only 10-15 min. from Amalfi); to Praiano with 4 rowers, 1 $\frac{1}{2}$  hr., 8-10 fr. are demanded, but a bargain may be made for less; to Capri in about 6 hrs., with 4-6 rowers 20-30 fr.; to Salerno with 2 rowers 6-8 fr.

*Carriages* may be obtained from a hirer residing immediately beyond the Piazza on the way to the mill-valley (p. 172); carr. and pair to Ravello, 5-6 fr., fee extra; to the Punta Campana near Praiano (p. 174), two-horse carr. 6, one-horse 3 fr.; to Sorrento (p. 147), two-horse carr. 12-15, one-horse 8-12 fr. (comp. p. 148). — *DONKEY*, 1-1 $\frac{1}{4}$  fr. per hour. — *GUIDE* unnecessary. — The beggars, especially the children, are more importunate at Amalfi than at any other spot near Naples.

ENGLISH CHURCH SERVICE; Chaplain, *Rev. A. W. Humphreys, M. A.*

**Amalfi**, a small but lively town with 7000 inhab., whose chief occupations are the manufacture of paper, soap, and macaroni, is situated at the entrance of a deep ravine, surrounded by imposing

mountains and rocks of the most picturesque forms. In the early part of the middle ages it was a prosperous seaport, rivalling Pisa and Genoa, and numbered 50,000 inhabitants.

Amalfi is mentioned for the first time in the 6th cent., when it enjoyed the protection of the Eastern emperors; it afterwards became an independent state, under the presidency of a 'doge'. The town was continually at variance with the neighbouring princes of Salerno, and even defied the Norman sovereigns of Naples, till King Roger reduced the place in 1131. United with the royal forces, Amalfi carried on a war with the Pisans; and it was during this struggle that the celebrated MS. of the Pandects of Justinian, now one of the principal treasures of the Laurentian library at Florence, fell into the hands of the Pisans. The place then became subject to the kings of the houses of Anjou and Aragon. In the 12th cent. the sea began gradually to undermine the lower part of the town, and a terrible inundation in 1343 proved still more disastrous. After that period Amalfi steadily declined. The town boasts of having given birth to *Flavio Gioia*, who is said to have invented the compass here in 1302. The *Tavole Amalfitane* were recognised for centuries as the maritime law of the Mediterranean.

From the Marina a short street leads past the Albergo dei Cappuccini to the small PIAZZA, on the right side of which rises the cathedral, approached by a broad flight of 60 steps.

The \*CATTEDRALE SANT' ANDREA is still, in spite of modern alterations, an interesting structure of the 11th cent., in the Lombard Norman style. The portal, built of alternate courses of black and white stone, was re-erected in 1865. The façade has also been recently restored. The campanile, adorned with columns from Pæstum, dates from 1276.

The *Bronze Doors*, executed by Byzantine masters in the 11th cent., bear two inscriptions in silver letters, one of which runs thus: 'Hoc opus fieri jussit pro redemptione animæ suæ Pantaleo filius Mauri de Pantaleone de Mauro de Maurone Comite'.

The \*INTERIOR consists of a nave and two aisles, with a series of chapels on each side. Behind the chapels on the N. side is a third aisle, really a small independent church, connected with the N. aisle by several entrances. In the first chapel to the left is an ancient vase of porphyry, used as a font. Near this, to the left, in the first passage to the outer aisle, are two ancient sarcophagi with sculptures, unfortunately damaged, supposed to represent the Rape of Proserpine, and the Nuptials of Peleus and Thetis (according to others, Theseus and Ariadne); a third bears the inscription: 'Hic intus homo verus certus optumus recumbo Publius Octavius Rufus decurio'. — The choir contains ancient columns decorated with mosaic from Pæstum. — From the S. aisle a flight of steps descends to the CHURCH (generally open; when closed, verger 20 c.), where the body of the apostle St. Andrew is said to have reposed since the 13th cent., when it was brought hither from Constantinople. The relics, from which an oily matter (*manna di Sant' Andrea*) of miraculous power is said to exude, attract numerous devotees. The colossal 'Statue of the saint by *Michael Angelo Maccarino* was presented by Philip III. of Spain. The altar was executed from a design by *Domenico Fontana*. — The CLOISTERS, entered from the left aisle, contain a relief of the Twelve Apostles of the 14th cent., and a Madonna of more recent date, besides remains of several ancient columns from Pæstum which supported the portal before the restoration in 1865 (see above). — Solemn processions on St. Andrew's Day (Nov. 30th).

The church of *Santa Maria Dolorata*, 300 yds. to the N. of the cathedral, also contains ancient columns from Pæstum.

On the steep slope above Amalfi on the W. the old *Capuchin Monastery* is conspicuous. It was founded in 1212 by Cardinal Pietro Capuano for the Cistercians, but came into possession of the Capuchins in 1583, and is now fitted up as a hotel (p. 170). The building, which stands in the hollow of a rock which rises abruptly from the sea to a height of 230 ft., contains fine cloisters, a charming veranda, and magnificent points of view. A large grotto to the left was formerly used as a Calvary. It is most conveniently reached by a flight of steps ascending from the new road to the W. of Amalfi,  $\frac{1}{4}$  hr. from the harbour.

On the slopes above the town, to the E., appears the arcade of the *Cemetery of Amalfi*. The solitary round tower on the hill above belongs to the *Castello Pontone* (p. 170).

A cool and pleasant WALK may be taken in the narrow *Valle de' Molini*, or mill-valley, at the back of Amalfi, which contains 18 paper-mills driven by the brook. (From the Piazza we follow the main street, which ends in 4 min.; we then go straight on through the *Porta dell' Ospedale*, a covered passage opposite the fountain.) On the right rise lofty cliffs. Perhaps the most picturesque point is at the (1 hr.) *Molino Rovinato*. — To Amalfi belong the villages of *Pogerola*, *Pastina*, *Lone*, *Vettica Minore*, and *Tovere*, all situated to the W. of the town in a district yielding wine, oil, and fruit in abundance. The coast is overgrown with the aloe and cactus *opuntia*. — A pleasant excursion may also be made via *Pastina* and *Vettica Minore* to the old fort of *San Lazzaro*, with a splendid view of the entire coast.

FROM AMALFI TO RAVELLO, an ascent of  $1\frac{1}{2}$ -2 hrs. (carr.,  $1\frac{1}{2}$  hr., see p. 170), a most attractive excursion, affording beautiful views, and interesting also to the student of art, particularly if as yet unacquainted with Moorish architecture. The new road begins at the *Villa Proto* ( $\frac{3}{4}$  M. from the Alb. della Luna at Amalfi), to the E. of Atrani (p. 170), ascends to the left in long windings, and then enters the beautiful *Valley of Atrani*, the bottom of which forms a continuous orange-grove. It follows the valley until three mills are reached, and then again ascends to the right in windings (road to *Scala* to the left, at the third bend; see p. 173) to Ravello.

Walkers have an alternative route as follows, although the longer carriage-road is in many respects preferable. Quitting the road at Atrani, we ascend the broad flight of steps on the left beside the church of *Santa Maria Maddalena* (7 min. from the Alb. della Luna) and cross the little *Largo Maddalena*. We then ascend the steps on the right and continue straight on, through vaulted lanes and up steep flights of stairs (or in some cases descending) to the valley of Atrani, where we rejoin the carriage-road. Beyond the three mills footpaths again cut off the windings of the road.

**Ravello.** — *Hotels.* \*HÔT.-PENS. PALUMBO, in the old episcopal palace, with a splendid view, R., L., & A. 3-5 $\frac{1}{2}$ , B. 1 $\frac{1}{2}$ , déj. 2 $\frac{1}{2}$ -3, D. 4-4 $\frac{1}{2}$ , pens. 9-10 fr., wine extra; ALB. DEL TORO, in the former Palazzo d'Affitto, R., L., & A. 2, B. 1, déj. 2, D. 3 (both incl. wine), pens. incl. wine 6 $\frac{1}{2}$  fr. (for a week or more 6 fr.), well spoken of.

*Ravello* (1150 ft.), founded under the Normans, possessed, in

the zenith of its prosperity under the house of Anjou in the 13th cent., thirteen churches, four monasteries, numerous palaces, and 36,000 inhabitants (now 2000 only).

The Romanesque *\*Cathedral (San Pantaleone)*, founded in the 11th cent., is almost entirely modernised. The bronze doors, by Barisanus of Trani (1179), with numerous figures of saints, are opened from the inside by the verger; on the outside they are concealed by wooden doors. The magnificent Ambo, in marble, embellished with mosaics, was presented in 1272; it rests on six columns supported by lions; inscription, 'Nicolaus de Fogia marmorarius hoc opus fecit'. The fine bust on the arch is said to be a portrait of Sigilgaita Rufolo. Opposite to it is the pulpit, in a simpler style, with a representation of Jonah being swallowed by the whale. In the choir is the episcopal throne, adorned with mosaics. The Cappella di San Pantaleone (left) contains the blood of the saint. In the Sacristy are a beautiful but sadly damaged Madonna, a St. Sebastian, and an Assumption of Mary Magdalen, said to be by Andrea da Salerno.

Turning to the left on leaving the cathedral, passing the fountain, and walking for 100 paces between garden-walls, we reach the entrance to the *\*Palazzo Rufolo* (visitors ring at the second gateway on the right), now the property of a Mrs. Reid. This edifice, built in the Saracenic style and dating from the 12th cent., was once occupied by Pope Adrian IV., King Charles II., and Robert the Wise. In the centre is a small, fantastic court with a colonnade. One of the gateways has a Saracenic dome. A verandah in the garden (1115 ft. above the sea-level) commands a delightful view (gardener  $\frac{1}{2}$  fr.).

Returning to the piazza and ascending a lane to the left of the cathedral, we come in 5 min. to the church of *San Giovanni del Toro*, a modernised basilica borne by columns, and containing a fine old pulpit. The adjacent garden affords a fine view of the valley of Minori, of the small town of that name at its mouth, and of the more distant Maiori and the Capo d'Orso beyond it (fee of a few soldi). — *Santa Maria Immacolata* is a picturesque little church, also Romanesque.

Another point commanding a very extensive view is the *\*Belvedere Cemrone*. Passing in front of the cathedral, towards the S., we go straight through a gateway, pass (8 min.) the portal of the church of *Santa Chiara* to the right, reach a door on the left (visitors knock), and traverse the garden to the belvedere.

The return to Amalfi is not materially lengthened by a visit to *Scala* (p. 172; Caffè della Rosa, very fair), a village with a large church containing the tombs of the Coppola family; the church of the *Santissima Annunziata*, an old basilica with ten large ancient columns and some old frescoes (to the right the ruined castle of *Scaletta*); and *Pontone*. From the last we descend (steep) to the mill-valley. This is an interesting, but fatiguing walk. A donkey should not be taken farther than the church of the *Annunziata*, as riding is scarcely practicable beyond it.

**\*\*FROM AMALFI TO SORRENTO** (carriage in ca.  $4\frac{1}{2}$  hrs.; see pp. 170 148; best light in the morning). — The continuation of the coast-road to the W. of Amalfi, now open to wheeled traffic, vies in beauty with the E. section. It leads below the Capuchin monastery and pierces a small headland by means of a short tunnel. Near *Vettica Minore*, high above which is a nunnery, it is joined by the path (mentioned on p. 146) from Agerola, a visit to which is a pleasant excursion from Amalfi. The road then rounds the *Capo di Conca*, skirts the precipitous cliffs of *Furore*, and reaches (about 5 M. from Amalfi) *Praiano*.

At the beginning of *Praiano* is the *Stella d'Oro Inn* (R. 2, B. 1, déj.  $2\frac{1}{2}$ , D. 4, both incl. wine, pens. 6 fr.; dearer in spring, comp. p. xvii). *Praiano* and *Vettica Maggiore*, which adjoins it beyond the *Capo Sottile*, are noted for their abundant wine and oil. The road skirts the coast, passing the *Punta San Pietro* (chapel) and the ravine of the *Arienzo*, descending from Monte Sant' Angelo. High above is Montepertuso (p. 146). In 1 hr. ( $4\frac{1}{2}$  M. from *Praiano*) carriages reach —

**Positano** (\**Hôt. Margherita*, R. & L.  $2\frac{1}{2}$ , déj.  $2\frac{1}{2}$ , pens 8 fr.; *Albergo Roma*, R. 2, déj. 2, D.  $2\frac{3}{4}$ , pens. 6 fr.; comp. p. xvii), picturesquely situated on the hillside, with 3000 inhab., an important harbour under the Anjou dynasty. Many of the natives leave their homes and travel through Southern Italy as hawkers. They assemble at their native place annually to celebrate their principal church-festival (15th Aug.; excursion-steamer from Naples), and finally return thither in later life to spend their declining years.

The road skirts the highest houses of the town, descends again to the coast, along which it proceeds for about  $2\frac{1}{2}$  M., and then begins to ascend inland. Fine view of the *Isles of the Strens*, usually called *I Galli*, which were fortified in the middle ages. The highest point of the road (a drive of fully  $\frac{3}{4}$  hr. from Positano, a walk of  $1\frac{1}{4}$ – $1\frac{1}{2}$  hr.) commands a magnificent \*View of the Bay of Naples. The descent through luxuriant orange and lemon groves to Meta is picturesque, though distant views are seldom obtained. At the Madonna del Lauro at *Meta* (p. 147),  $10\frac{1}{2}$  M. or  $2\frac{1}{2}$  hrs'. drive from *Praiano*, we reach the road from Castellammare to Sorrento, at a point nearly 3 M. ( $\frac{1}{2}$  hr.'s drive) from *Sorrento* (p. 147).

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## II. EASTERN AND SOUTHERN DISTRICTS OF S. ITALY.

12. From Terni to Solmona through the Abruzzi . . . .	176
Ascent of the Gran Sasso d'Italia from Aquila or from Teramo . . . . .	180
13. From Rome to Castellammare Adriatico viâ Avezzano and Solmona . . . . .	181
From Solmona to Isernia and Caianello . . . . .	185
14. From Avezzano to Roccasecca (Naples) . . . . .	187
15. From Ancona to Foggia (Brindisi) . . . . .	189
From Porto Civitanova to Albacina and Fabriano . . . . .	190
From San Benedetto to Ascoli Piceno . . . . .	192
From Giulianova to Teramo . . . . .	192
From Termoli to Benevento viâ Campobasso . . . . .	194
From Foggia to Manfredonia . . . . .	196
From Foggia to Lucera . . . . .	196
16. From Naples to Foggia (Ancona). . . . .	197
17. From Naples to Benevento viâ Nola and Avellino . . . . .	201
From Avellino to Rocchetta Santa Venere . . . . .	203
18. From Foggia to Brindisi and the Apulian Peninsula . . . . .	204
From Barletta to Spinazzola . . . . .	205
From Barletta to Bari viâ Andria . . . . .	205
From Bari to Taranto . . . . .	209
From Zollino to Gallipoli . . . . .	212
19. From Foggia viâ Rocchetta Santa Venere to Gioia del Colle or Potenza. . . . .	212
20. From Naples to Brindisi viâ Metaponto and Taranto . . . . .	214
From Stignano to Lagonegro and thence to Spezzano . . . . .	215
From Metaponto to Reggio . . . . .	221
21. From Sibari to Cosenza . . . . .	225
22. From Naples viâ Battipaglia to Reggio . . . . .	227
From Naples to Messina by Sea . . . . .	232
23. From Naples to Palermo by Sea . . . . .	232

The E. and S.E. parts of Italy are much less picturesque than the W. coast, as well as less replete with historical interest. But they are not devoid of attraction, and have been endowed by nature with a considerable share of the gifts she has so bounteously lavished on other parts of Italy.

The *APENNINES*, rising at a short distance from the coast, send forth a series of parallel ramifications, forming a corresponding number of parallel valleys, whose communication with the external world is maintained by means of the coast to which they descend. To the S. of Ancona, from about the 43rd to the 42nd degree of N. latitude, stretch the *Central Apennines*, embracing the three provinces of the *Abruzzi* (Chieti, Teramo, and Aquila), the ancient *Samnium*. They culminate in the *Montagna della Sibilla* (8120 ft.), the *Gran Sasso d'Italia* (9585 ft.), and the *Maiella* (9170 ft.), groups which are connected by continuous ranges, and which are clad with snow down to the month of July. These mountains abound in fine scenery, but until recently they have been well-nigh inaccessible owing to the defectiveness of the means of communication and the badness of the inns. The mountains to the S. of 42° N. lat., receding gradually from the sea, are called the *Neapolitan Apennines*. The



only spur which projects into the sea is the *Mte. Gargano* (3485 ft.), which, however, is separated from the chief range by a considerable plain. Beyond this stretches the Apulian plain, an extensive tract of pasture and arable land, bounded by an undulating district on the S. About the 41st degree of N. latitude the Apennines divide; the main chain, extending towards the S., forms the peninsula of Calabria; the lower chain, to the E., that of Apulia.

The COAST (Provinces of *Ancona*, the *Abruzzi*, *Capitanata*, *Terra di Bari*, and *Terra d'Otranto*) is flat and monotonous, and poorly provided with harbours. The villages and towns are generally situated on the heights and conspicuous at a great distance. Farther to the S., however, in the ancient Apulia and Calabria (p. 204), the coast scenery improves, and there are three important harbours, those of *Bari*, *Brindisi*, and *Otranto*.

Of the SOUTHERN PROVINCES, the former *Basilicata* (now the province of *Potenza*), the ancient *Lucania*, is beautiful only in the W., whereas *Calabria* is replete with striking scenery. The shores of the Gulf of Taranto, whose waters bound both of these provinces, were once studded with numerous flourishing Greek colonies, and the whole district bore the name of *Magna Graecia*; but the traces of that prosperous epoch are now scanty. The period of decline began with the Roman supremacy. The art and culture of the middle ages never penetrated to these remote regions. The fields once extolled by Sophocles for their richness and fertility are now sought for in vain, and the malaria exercises its dismal sway throughout the whole of this neglected district. The soil belongs to the nobility, who let it to a miserably poor and ignorant class of farmers. The custom of carrying weapons is universally prevalent here (comp., however, p. xii), and brigandage was carried on until the year 1870. The villages are generally wretched and filthy beyond description. No one should therefore attempt to explore the remoter parts of this country unless provided with letters of introduction to some of the principal inhabitants. Information may usually be best obtained in the chemists' shops (*farmacista*).

Tolerable inns are to be found only in the larger towns. In smaller localities the traveller should insist upon having a room to himself, or he may have to share his bedroom with other travellers, according to the custom of the country. The hotel-omnibuses generally carry passengers even when the latter are not staying in the hotel. The more remote mountain-villages are connected with the railway-stations and with each other by 'Giornaliere' or diligences plying once daily or oftener. These vehicles, though cramped and dirty, are still in many cases the most convenient means of conveyance, unless a donkey ('vettura', 3 fr. daily) can be obtained.

## 12. From Terni to Solmona through the Abruzzi.

102 M. RAILWAY in 6½-7 hrs. (fares 18 fr. 55 c., 13 fr., 8 fr. 35 c.).

*Terni*, and thence viâ (5½ M.) *Stroncone* and (10 M.) *Marmore*, the station for the fine waterfall of the *Velino*, to (11 M.) *Piediluco*, see *Baedeker's Central Italy*.

Beyond *Piediluco* the line follows the course of the *Velino*, crossing the winding stream several times. 16½ M. *Greccio*; 20½ M. *Contigliano*.

25½ M. *Rieti* (*Alb. Orasi* or *Croce Bianca*, very fair; *Rail. Buffet*), on the right bank of the *Velino* (16,800 inhab.), the ancient *Reate*, was once the capital of the Sabines, but no traces of the ancient city remain save a few inscriptions preserved in the town-hall. The large *Cathedral*, dating from 1456, contains a *St. Barbara* by *Bernini*, and the monument of *Isabella Alfani* by *Thorvaldsen*. Fine view in front of the edifice.

Excursions may be made from Rieti to the picturesque mountain scenery of the *Central Apennines*, though not unattended by difficulties on account of the indifferent character of the inns and roads. Thus to *Leonessa*, 15½ M. distant, erected in a lofty mountain ravine about the year 1252; thence to (12½ M.) *Cascia*, said to be the ancient seat of the *Casci*, or aborigines of the district; 7½ M. farther to *Norcina*, the ancient *Nursia*, nearly destroyed by an earthquake in 1857, with walls of great antiquity, birthplace of *Vespasia Pollia*, mother of the emperor *Vespasian*, whose family monuments were situated at *Vespasia*, 7½ M. distant. *St. Benedict* and his sister *Scholastica* were also natives of *Nursia*.

From Rieti the line proceeds through a picturesque district in the valley of the *Velino*. The mountains are clothed with forest, and their lower slopes with vineyards and olives. 31 M. *Cittaducale*, founded in 1308 by Robert, Duke of Calabria, was formerly the frontier-town of the Neapolitan dominions. 36½ M. *Castel Sant'Angelo*. About 1 M. to the W. are the *Sulphur Baths of Paterno*, the ancient *Aquae Cutiliae*, which were regularly frequented by *Vespasian*, who died here in A.D. 79. The *Pozzo di Latignano*, the ancient *Lacus Cutiliae*, was regarded by *Varro* as the central point ('umbilicus') of Italy.

40½ M. *Antrodoco-Borgo-Velino* (Rail. Buffet). *Antrodoco*, the *Lat. Interocrea*, beautifully situated on the *Velino*, at a little distance from the station, is commanded on the N. E. by the lofty *Monte Calvo*; on the hill is a ruined castle of the *Vitelli*. — Several tunnels are traversed, some of which are loop-tunnels. — 45½ M. *Rocca di Fondi*; 49½ M. *Rocca di Corno*; 53 M. *Sella di Corno* (3265 ft.). — We next reach the watershed between the *Tyrrhenian Sea* and the *Adriatic*. The railway then descends into the valley of the *Aterno*. — 55½ M. *Vigliano*; 59½ M. *Sassa-Tornimparte*, on the site of the ancient *Foruli*.

62 M. *Aquila* (comp. Plan, p. 180). — The *Station* (Rail. Restaurant, unpretending) lies more than ½ M. from the *Porta Romana*; omnibus, leaving the piazza 1 hr. before the trains start, 40 c.

**Hotels.** *SOLE*, Piazza del Palazzo, with a frequented trattoria; *ITALIA*, Corso Vitt. Emanuele; *AQUILA NERA*, near the Piazza del Duomo; R. at each 1-2 fr.

**Café.** *Gran Caffè Ristorante*, in the arcade, at the corner of the *Corso Vitt. Emanuele* and the *Via Romana*.

**Carriages** at *Berardi's*, *Corso Vitt. Emanuele*, and *Morone's*, adjoining the *Alb. del Sole*; carr. with two horses to *Paganica* (p. 180) 6 fr., to *Assergi* 10 fr. — **Post Office**, in the *Piazza del Palazzo*.

*Aquila*, or *Aquila degli Abruzzi* (2365 ft.), founded by *Frederick II.* about 1240 as a check on papal encroachments, destroyed by *Manfred* in 1259, and rebuilt by *Charles I.*, maintained itself as an almost entirely independent republic, supported by the free peasantry of the district, until it was finally subdued by the *Spaniards* in 1521. In point of constitutional history, industry, and art it occupied a unique position. It is now the prosperous capital of the province of the same name, with 18,500 inhab., spacious streets, handsome palaces, and churches with interesting façades. It enjoys a pure and healthy atmosphere owing to its lofty situation, and is

consequently a favourite summer-resort of the Italians. Lace-making occupies many of the women; and the saffron grown in the vicinity of the town has a high reputation. To the N.E. is the *Gran Sasso d'Italia* (p. 180), which rises abruptly on this side.

The main streets of Aquila are the *Via Romana*, running to the S.E. from the *Porta Romana*, and the *Corso Vittorio Emanuele II.*, beginning at the *Porta di Napoli*, to the S. On the former lies the *Piazza del Palazzo*, and on the latter the *Piazza del Duomo*, at no great distance from each other. The small *Piazza dei Quattro Cantoni* at the intersection of these two streets is the busiest point in the town. Café, in the arcade, see p. 177.

In the *Via Principe Umberto*, the continuation of the *Via Romana* beyond the *Piazza del Palazzo*, we cross the *Corso* to the E. and follow the *Via San Bernardino* straight on to the church of *SAN BERNARDINO DI SIBNA*. The \**Façade* was executed with great artistic taste in 1525-42 by *Cola dell' Amatrice*. In the interior, on the right, is the \**Monument* of the saint, decorated with arabesques and sculpture, executed by *Silvestro da Arsicola* in 1505. A fine marble tomb to the left of the high-altar is by the same artist. The interesting wooden statue of *Pompeo dell' Aquila* dates from the 16th century. The first Chapel on the right contains a Coronation of the Virgin and a Resurrection by *Della Robbia*.

From *San Bernardino* we descend to the piazza, follow the *Via Fortebraccio* straight on to the (7 min.) *Porta Bazzano*, and continue outside the gate to the (7 min.) monastery of *SANTA MARIA DI COLLE-MAGGIO* (in the popular dialect *Collemezzo*). The Romanesque façade, inlaid with red and white marble, consists of three portals and three corresponding rose-windows. Contiguous to the church is an ancient and remarkably low clock-tower. Interior gaudily modernised. To the left is the *Chapel of Celestine V.* (keys at the Municipio), containing his tomb (d. 1296), a work in the Renaissance style. His life and acts and those of other saints are represented in a series of fantastic pictures by the Celestinian monk *Ruter*, a pupil of Rubens. — We now return through the new street, which leads from the church straight to the (6 min.) *Porta Collemaggio* and the S. part of the *Corso Vittorio Emanuele*, to the right of which lies the small *Giardino Pubblico*.

We follow the *Corso* to the right, back towards the town. The third and fourth turnings on the left lead to a small piazza in which rises the little church of *San Marca*, with a Romanesque façade. The *Via di Bazzano* diverging to the right from the *Corso* brings us to the church of *Santa Giusta*, also with a Romanesque façade.

We return to the *Corso*, which skirts the E. side of the *Piazza del Duomo*. On the W. side of the square rises the CATHEDRAL (*San Massimo*), founded in the 13th cent. and largely rebuilt in recent times, after frequent injuries from earthquakes. It contains an interesting silver processional cross of 1483. Turning to the

right past the cathedral, we see to our left the PALAZZO DRAGONETTI (formerly DE TORRES) containing a picture-gallery with a Stoning of St. Stephen by *Domenichino*, on copper, and a Eucharist, by *Titian*, on marble. — Farther on are the churches of *San Marciano* and *Santa Maria di Boio*, both with Romanesque façades. Beside the latter is the PALAZZO PERSICETTI, with a collection of paintings by old masters and other works of art (portier in the first archway).

Farther up the Corso, beyond the Piazza del Duomo, on the left, is the handsome TOWN HALL, which contains, in the passage and on the walls of the staircase, a valuable collection of Roman inscriptions. On the upper floor is a picture-gallery in several rooms (apply to one of the officials). The Sala dei Gonfalonì contains several interesting paintings of the old Aquilan school; in another room are numerous examples of *Ruter*, the animal-painter (see p. 178); in the Sala del Consiglio are portraits of prominent natives of Aquila in the 13-17th cent.; and yet another room contains some unimportant antiquities, MSS. of the 15th cent., and good miniatures.

The third and fourth turnings to the left from the Corso beyond the Via Romana lead to *Santa Maria di Paganica*, with a Romanesque façade and side-portal. The third and fourth turnings to the right lead to *Santa Maria del Carmine*, with a Romanesque façade.

At the upper end of the Corso lies the little Piazza Regina Margherita, from which the Via Garibaldi diverges to the left and the Via del Castello to the right. At the other end of the Via Garibaldi stands the church of *San Silvestro*, with Romanesque façade and side-portal, rebuilt after an earthquake in the 18th century. A little to the E. is the early-Renaissance church of *Santa Maria della Misericordia*, adorned on the outside with paintings of 1545. Farther on, beside the hospital, is a small church with a Romanesque façade and a curious painted portal, shewing the Madonna and saints in the tympanum, with praying angels above (15th cent.).

If we follow the Via del Castello from the Piazza Regina Margherita, then turn to the left (not through the gate), we reach the *Citadel*, a massive square edifice with low towers, constructed by the Spaniards in 1543, and surrounded by a moat. This point affords the best \*View of the Gran Sasso, the town, and the mountainous environs. (Application for admission must be made to an officer.)

Outside the Porta del Castello is the ( $\frac{1}{4}$  hr.) interesting early-Renaissance burial church of the *Madonna del Soccorso*, with a façade of red and white marble. In the interior are two tombs by *Arsicola* (above one of which is an earlier Pietà). In front of the church is the entrance to the churchyard, the highest point of which affords a fine view.

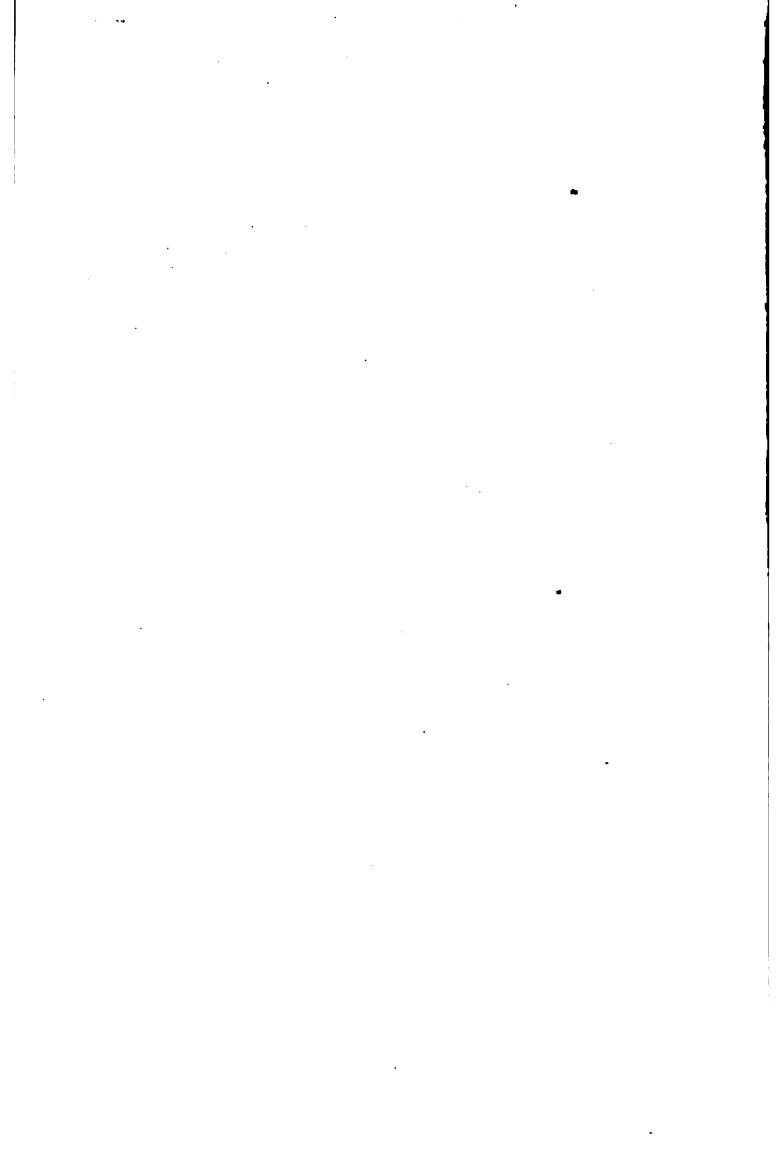
Ascent of the *Gran Sasso d'Italia*, see p. 180. — About 5½ M. to the N.W. of Aquila, on the road to Teramo (p. 192) and Arquata (diligence, see *Baedeker's Central Italy*), is the village of *San Vittorino* on the *Aterno* (an excursion of 2-4 hrs.; carr. and pair 5 fr.), occupying the site of the

celebrated ancient Sabine town of *Amiternum*, where the historian *Sallust* was born. On an eminence which was once crowned by the ancient *Agror* citadel, stands an old tower with inscriptions and sculptures built into the walls. At the foot of the hill are remains of a theatre, an amphitheatre, and other buildings of the imperial epoch.

As the train proceeds we obtain a pretty retrospective view of *Aquila*. The scenery of the valley is very striking; to the N. the *Gran Sasso d'Italia*. 69 M. *Paganica*,  $2\frac{1}{2}$  M. from the village of that name (see below); 74 M. *San Demetrio ne' Vestini*;  $77\frac{1}{2}$  M. *Fagnano Alto Campana*;  $80\frac{1}{2}$  M. *Fontecchio*, the village of which is perched high up on the rocks. The valley of the *Aterno*, which the railway descends, contracts. — 84 M. *Beffi*, with a large castle to the left. — The train now descends a steep gradient. — 87 M. *Acciano*; 90 M. *Molina*. Then three long tunnels; part of the line lies high above the river. — 95 M. *Raiano* (p. 184). Here the railway leaves the *Aterno*, which flows to the N.E. to *Popoli*, and begins to ascend the luxuriant valley of *Solmona*, watered by the *Gisio*, a tributary of the *Aterno*. To the E. is the *Maiella* chain, and to the W. the hills enclosing the *Lago di Fucino*. — 102 M. *Solmona*, see p. 184.

THE ASCENT OF THE GRAN SASSO D'ITALIA from *Aquila* requires 1-2 days, there and back. Meat and other provisions must be brought from *Aquila*. An excellent special map of the district has been issued by the Roman section of the Italian Alpine Club; and Dr. *Enrico Abbate's* '*Guida al Gran Sasso d'Italia*' (1888; 5 fr.) may also be recommended. The best season for this expedition is summer or autumn; in spring the snow is a great hindrance. — Travellers usually drive in 2 hrs. via ( $3\frac{1}{2}$  M.) *Bazzano*, (2 M.) *Paganica* (2130 ft.; see above) and (3 M.) *Camarda* (2735 ft.; where the sindaco keeps a key of the Rifugio on the *Campo Pericoli*) to (2 M.) *Assergi* (2780 ft.; additional provisions obtainable from *Francesco Sacco*), finely situated at the foot of the *Gran Sasso*. Mule (here known as *vettura*) from this point to the *Rifugio* and back 5 fr. per day. *Giovanni Acitelli*, his brother, and *Franco de Nicola* are good guides. The two former, here only from May to Nov., possess a key to the *Rifugio*. Tariff: to the *Refugio* in summer, one day 5, two days 7 fr., in winter 7 and 10 fr.; to the summit, spending a night in the *Rifugio*, 10 and 16 fr.; with descent to *Pietracamela*, 15 and 20 fr.; each addit. day 4 and 6 fr. — From *Assergi* we walk or ride in about  $4\frac{1}{2}$  hrs., passing a good spring, to the *Passo della Portella* (7400 ft.), a narrow saddle between the *Pizzo Cefalone* and the *Monte Portella* (p. 181), whence we survey the N. slopes of the *Apennines* as far as *Ascoli*. Thence we descend in 1 hr. to the *Campo Pericoli*, inhabited by shepherds, where the night is usually spent in the *Rifugio di Campo Pericoli* (7220 ft.), built by the Italian Alpine Club (fuel has to be brought; no spring in the vicinity). An ascent of 2- $2\frac{1}{2}$  hrs. more, on foot, passing an ice-cold spring on the *Conca degli Invalidi*, brings us to the summit. The *\*Gran Sasso*





**d'Italia**, or **Monte Corno** (9585 ft.), is the highest peak of the **Apennines**. In formation it resembles the Limestone Alps of Tyrol. The view is strikingly grand, embracing the Adriatic and the grand mountains of Central Italy, while in clear weather even the rocky **Dalmatian coast** and the **Tyrrhenian Sea** (W.) are visible. The other chief summits of the **Gran Sasso** group are the **Pizzo d'Intermesole** (8680 ft.), the **Corno Piccolo** 8650 ft.), the **Pizzo Cefalone** (8305 ft.), and the **Monte della Portella** (7835 ft.).

The ascent of the **Gran Sasso** from **Teramo** (p. 192) is less convenient, though the first ascent (by **Orazio Delfico** in 1794) was accomplished from this point. We drive by the **Aquila** road viâ **Montorio** up the valley of the **Vomano** to (3½ hrs.) a point shortly before **Fano Adriano** (p. 193), where we turn to the left, by a bridle-path crossing high above the mountain-stream of the **Arno**, and ascend to (1 hr.) **Pietracamela** (3295 ft.). The sindaco here also has a key of the **Rifugio** on the **Campo Pericoli** (p. 180; guides, **Domenico Rossi** and **Pietro Venanzo**). We ascend to the latter in 5-6 hrs.

### 13. From Rome to Castellammare Adriatico viâ Avezzano and Spolona.

149 M. RAILWAY in 7-11 hrs. (ordinary fares 27 fr. 15 c., 19 fr., 12 fr. 25 c.; express-fares, see p. xiv).

From Rome viâ **Tivoli** to (36 M.) **Cineto-Romano** (diligence to **Subiaco**), see *Baedeker's Central Italy*. — 38 M. **Roviano**. The railway now leaves the valley of the **Teverone** and ascends a steep incline to (41 M.) **Arsoli**, prettily situated on a hill, with a castle of the **Massimi**. Tunnel. — 42½ M. **Riofreddo**, situated on the tributary of the **Teverone** of that name.

Near (43½ M.) **Cavaliere** lay the **Æquian** town of **Carseoli**, the ruins of which were used in the middle ages to build **Arsoli** (see above) and **Carsoli**. High up on a hill (3410 ft.) to the S.E. lie the church and convent of **Santa Maria dei Bisognosi**, with paintings dating from 1488 and a wonder-working crucifix (visited on Sun. by many pilgrims from the surrounding districts; 3 hrs. from **Carsoli** by mule-path). — 47 M. **Carsoli** (*Alb. Giardinetto*; *Loc. Stella*, tolerable), commanded by a picturesque ruined castle.

The railway now ascends the narrow valley to (50½ M.) **Colli di Monte Bove**, beyond which we reach the tunnel of **Monte Bove**, the longest on the railway (more than 3 M.). 54½ M. **Sante Marie**. We then descend to (57 M.) **Tagliacozzo** (*Alb. Capoccio*, in the old convent of the **Santissima Annunziata**, unpretending), a small town at the mouth of a deep ravine, in which rises the **Imele**, the **Himella** of antiquity. The sources of the **Liris** lie 4½ M. to the S., near **Cappadocia**.

The train now enters the fertile **Campi Palentini**, the most beautiful part of the ancient territory of the **Marsi**, surrounded by



lofty mountains, the highest of which, the double-peaked *Monte Velino* (8160 ft.), to the N.E., is visible as far as Rome. Here, on 26th Aug., 1268, the young Conradin of Hohenstaufen, the last scion of that illustrious imperial house, was defeated, notwithstanding the bravery of his knights, by Charles I. of Anjou, who had placed a part of his army in ambush (comp. p. 39). — 62 M. *Scurcola Marsicana*, dominated by an old castle of the Orsini, with a fine view. In the church of *Santa Maria* is an old carved wooden figure of the Virgin, from the adjacent convent of *Santa Maria* (see below), executed by order of Charles of Anjou.

The train next crosses the *Salto*, passing on the left the ruins of the abbey of *Santa Maria della Vittoria*, which was built by Charles of Anjou in commemoration of his victory over Conradin. The building, the architect of which was Niccolò Pisano, was, however, soon destroyed. — 63 M. *Cappelle Magliano*.

67 M. *Avezzano* (*Alb. Vittoria*, clean, R., L., & A. 2 fr.; *Alb. Centrale*, in the piazza, new; *Alb. d'Italia*; carriage-hirer next door but one to the *Alb. Vittoria*; omn. from the station to the town 25-50 c.) is a town of 7400 inhab., with a château built by the Colonnas and now belonging to the Barberini. The estate-office of Prince Torlonia, at which a permesso to see the reclamation-works at the Lago di Fucino is obtained (gratis), contains a small collection of objects found in the lake (see below).

About 4 M. to the N. of Avezzano, at the base of Monte Velino (see below), lies the village of *Albe*, the ancient *Alba Fucentina*, reached from *Antrosano* (one-horse carr. to this point and back 3-4 fr.) by a walk of  $\frac{3}{4}$  hr. It lay on the confines of the territories of the Vestini, Marsi, and Æqui, and having received a Roman colony of 6000 souls, B.C. 303, it became the most powerful Roman stronghold in the interior of Italy. Three summits (that to the N.E. occupied by the present village) were strongly fortified and connected by a massive polygonal wall. In ascending from Antrosanto we pass extensive remains of this wall, and the castle of the Orsini, in Albe, incorporates some of the masonry of the ancient fortifications. On the S.W. hill is a *Temple*, which has been converted into a church of *San Pietro*, with eight Corinthian columns of marble in the interior (key obtained from the Arciprete or from the Conte Pace in Albe). On the Colle di Pettorino, or S.E. hill, are large polygonal walls. Fine view of the valley.

The ascent of *Monte Velino* (8160 ft.) from Avezzano takes 1-2 days. The night is passed at *Magliano* or *Massa d'Albe*, whence the top is reached in 6 hrs., with guide.

The now drained *Lago di Fucino* (2150 ft.), the ancient *Lacus Fucinus*, was once 37 M. in circumference and 65 ft. in depth. Owing to the want of an outlet, the level of the lake was subject to great variations which were frequently fraught with disastrous results to the inhabitants of the banks. Attempts were therefore made to drain the lake in ancient times, but it was only very recently (in 1875) that this object was finally accomplished.

The earliest sufferers from the inundations were the ancient Marsi, in consequence of whose complaints Cæsar formed the project of affording a permanent remedy for the evil, but the work was not begun till the reign of the Emp. Claudius. The bottom of the lake lies about 80 ft.

above the level of the Liris at Capistrillo, and the plan was to construct a tunnel, or *emissarius*, through the intervening Monte Salviano. No fewer than 30,000 men were employed in the execution of the work during eleven years. This was the most gigantic undertaking of the kind ever known before the construction of the Mont Cenis tunnel. The length of the passage was upwards of  $3\frac{1}{2}$  M., and for about  $1\frac{1}{2}$  M. of that distance it was hewn in the solid rock. The transverse measurement of the tunnel varied from 4 to 16 sq. yds., and in other respects also the work was entirely destitute of uniformity. The greatest depth of the tunnel below the surface of the earth was 298 ft., and 33 shafts were constructed for the admission of air and the removal of rubbish. With a view to inaugurate the completion of the work, A.D. 52, Claudius arranged a sanguinary gladiatorial naval contest, which was attended by a vast concourse of spectators, but it was found necessary to deepen the tunnel, and it was again opened with renewed festivities, as Tacitus records (Ann. xii. 57). Ancient writers stigmatise the work as an entire failure, but their strictures are not altogether well founded, for it was obviously never intended to drain the whole lake, but merely to reduce it to one-third of its original size. Serious errors had, however, been committed in the construction of the tunnel, and especially in that of the channel which conducted the water to the emissarius. Claudius died in 54, and nothing farther was done in the matter. Trajan and Hadrian partially remedied the defects, but the channel and the emissarius itself afterwards became choked up. Frederick II. attempted to re-open the tunnel, but the task was far beyond the reach of mediæval skill. After the year 1783 the lake rose steadily, and by 1810 it had risen upwards of 30 ft. Efforts were now made under the superintendence of Rivera to restore the Roman emissarius, but under the Bourbon régime there seemed little prospect that the task would ever be completed. In 1852 the government was accordingly induced to make a grant of the lake to a company on condition that they would undertake to drain it, and the sole privilege was soon afterwards purchased from them by Prince Torlonia of Rome (d. 1886). M. de Montricher, a Swiss, the constructor of the aqueduct of Marseilles (d. at Naples in 1858), and his pupil Bermont (d. 1870), and subsequently M. Brisse conducted the works. The difficulties encountered were prodigious, and the natives were frequently heard to indulge in the jest, 'o Torlonia secca il Fucino, o il Fucino secca Torlonia'. In 1862, however, the emissarius was at length re-opened. It is an extension of the Roman work, but longer and wider, and constructed with the utmost care. It is nearly 4 M. long, and a transverse section measures about 21 sq. yds. The beginning of it is marked by a huge lock, erected in a massive style. This is the outlet of the channel which is intended to keep the lowest portions of the basin drained. A broad road, about 35 M. in length, runs round the reclaimed land (36,000 acres in extent), which is converted into a vast model farm, colonised by families from the prince's different estates.

An excursion to Luceo, the ancient walled *Lucus Angustias*, about 5 M. from Avezzano, will afford the traveller a good opportunity of inspecting the drainage operations (permesso necessary, see p. 182). He should drive to the entrance of the new outlet (*Inciile*), 3 M. to the W. of Avezzano, and get the custodian to conduct him thence to the ancient emissarius.

70 M. *Paterno*. — 73 M. *Celano*, a town with 7000 inhab., is beautifully situated on a hill to the N. of the former Lago di Fucino. The *Castle* (\*View), erected in 1450, was once occupied by the unfortunate Countess Covella, who was taken prisoner by her son Rugierotto. Celano was the birth-place of Thomas of Celano (d. 1253), the supposed author of the celebrated Latin hymn, 'Dies iræ, dies illa'.

The train skirts the N. side of the former lake, and beyond (75 M.)

*Aielli* begins to ascend. 77 M. *Cerchio*. Tunnel. 79 M. *Collarmele*, in the narrow valley of the *Giovenco*. — 82 M. *Pescina*, the seat of a bishop and birthplace of Card. Mazarin (1602-1661). The village of *San Benedetto*, 2½ M. to the S.W., occupies the site of *Marruvium*, the capital of the Marsi, remains of which are still visible. — 85 M. *Carrito Ortona*, picturesquely perched on an isolated rock.

On quitting the *Giovenco* valley the train penetrates the central ridge of the Abruzzi by the tunnel of *Monte Curro* (2½ M.). From (89 M.) *Cocullo*, in a sequestered upland valley, a road leads over the mountain to (4 M.) *Anversa* (see p. 185). We now thread the tunnel of *Monte Luparo* (1 M. long) and cross the watershed between the valleys of *Fucino* and *Solmona*. 92 M. *Goriano Sicoli*. — Beyond the following tunnel we obtain a splendid \*View of the valley of *Solmona*. Nearly 1000 ft. below us lies *Raiano Inferiore*; farther off, *Pentima* with the solitary cathedral of *San Pelino* (p. 186); in the middle distance, the isolated hill of *San Cosmo* (2210 ft.); in the background the imposing mass of the *Maiella*. — 93½ M. *Raiano Superiore*, nearly 3 M. from *Raiano Inferiore*, which is a station on the *Solmona* and *Aquila* railway (p. 180).

The train now descends rapidly along the side of the valley, passing through several tunnels, to (95 M.) *Prezza*. It then runs to the S.E. through the picturesque valley of the *Sagittario*, crossing that stream beyond (100 M.) *Anversa-Scanno* (p. 185) by a two-storied viaduct of 16 arches. 103 M. *Bugnara*.

107 M. *Solmona*. — The station is 1 M. from the town (omnibus or seat in a carriage 30 c.). — *Hotels*. *ITALIA*, with trattoria, very fair, R. 1½ fr.; *ALB. MONZÙ*, ½ M. nearer the rail. station, R. 1½ fr. — *Caffè* in the main street.

*Solmona* (1570 ft.), with 18,500 inhab., the ancient *Sulmo* of the *Pæligni*, the birthplace of *Ovid*, who was much attached to this his 'cool home, abounding in water', as he calls it, is picturesquely situated, being commanded on two sides by mountains, and still contains several mediæval buildings of architectural interest in spite of the ravages of the earthquake of 1706. In the *Giardino Pubblico*, to the left as we walk from the station, opposite the *Alb. Monzù*, is the church of *San Panfilio*, with Romanesque remains. To the right, in the *Via Enrico Ciofani*, is the palace of *Baron Tabassi*, over the entrance to which is the inscription: *Mastro Pietro da Como fece questa porta 1448*. Farther on, to the right, in the main street, is the church of *Santa Maria Annunziata*, now the *Ospedale Civico*, begun in the first half of the 15th cent. and probably continued by a Lombardic pupil of *Bramante*. It shows an interesting mixture of Gothic and Renaissance details. On the same side of the street is the church of *San Francesco d'Assisi* on the site of an older church, a Romanesque portal of which is still preserved, and serves as an entrance to the meat-market. Here also is the *Municipio*, with a small *Museo Civico* (key kept by the *Sindaco*). Opposite, to the left, are an aqueduct of 1256 and a tasteful fountain in the Renaissance

style (1474). Picturesque costumes are seen here at the Wed. and Sat. markets. Farther on is the Gothic church of *Santa Maria della Tomba*. At the door of the grammar-school is a statue of Ovid in blackish stone, dating from the 15th cent.; the name of the poet still lingers in the songs of the district as that of a famous sorcerer. The strong fermented wine ('vino cotto') of Solmona has some reputation.

About 3 M. to the N. of Solmona, and  $1\frac{1}{2}$  M. from the station, lies the *Badia di Santo Spirito*, the church of which contains some paintings by Raphael Mengs. Adjacent are extensive remains of the foundations of a Roman building known as the 'Villa di Ovidio'. On the rock above the ruins, picturesquely situated, is the *Hermitage of Celestine V.* (comp. p. 178).

About 16 M. to the S. of Solmona lies Scanno (3445 ft.), reached by carr. in 4-5 hrs. viâ the new provincial road. Walkers or riders will choose the station of Anversa (p. 184) as their starting-point (5 hrs. to Scanno), and the diligence also leaves here every afternoon. We descend to the right just beyond the rail. station and reach the road beyond the viaduct. Near (1 hr.) Anversa (poor Osteria) the road from Cocullo joins ours on the right (p. 184). Beyond Anversa we ascend the wild and rocky ravine of the *Sagittario* (to the left, above, *Castrovalce*), enter the rocky gateway of *La Focce*, pass the small lake of *Villalago*, and reach the village of that name ( $1\frac{3}{4}$  hr. from Anversa). Finally we skirt ( $\frac{1}{2}$  hr.) the lake of Scanno. Scanno (*Orasio Santurri's Locanda*, rustic, well spoken of, with 4000 inhab., is perhaps the finest point in the Abruzzi. The women of Scanno wear a peculiar costume. Pleasant walks may be taken to Sant' Egidio, La Scaletta (bridge over the *Sagittario*), etc.

The Monte Amaro (9170 ft.), the highest summit of the *Maiella Mts.*, may be ascended from Solmona. Riding is practicable to *Campo di Giove* (see below), 3-4 hrs.; thence to the top (refuge-hut) 5 hrs.

FROM SOLMONA TO ISERNIA AND CAIANELLO (*Naples*), 109 M., railway in 8 hrs. (fares 19 fr. 80, 13 fr. 90, 8 fr. 95 c.). From Solmona (1570 ft.) the railway ascends viâ (2 M.) *Introdacqua*, (21 M.) *Pettorano sul Gizio*, and (16 M.) *Casano* (8280 ft.) to ( $19\frac{1}{2}$  M.) *Campo di Giove* (4365 ft.; see above). It then traverses for about  $1\frac{1}{2}$  hr. a mountain-plateau, where deep snow often lies for months in winter, while the temperature is chilly even in summer.  $27\frac{1}{2}$  M. *Palena*; 31 M. *Rivisondoli-Pescocostanzo*; 33 M. *Roccaraso*. At (38 M.) *Sant' Ilario Sangro* the train begins the descent into the green valley of the *Sangro*, the ancient *Sagrus*, which it crosses at (43 M.) *Alfedena-Scontrone* (2920 ft.). It then descends the valley, viâ (46 M.) *Montenero-Valcocchiaro*, to —

48 M. *Castel di Sangro* (2625 ft.). The town (*Albergo di Roma*) is picturesquely situated at the foot of lofty mountains, on the right bank of the wide and rapid *Sangro*. Its only objects of interest are a ruined castle and the old church of *San Nicola*, by the bridge.

The railway again ascends and penetrates the hills separating the valley of the *Sangro* from that of the *Vandra*, an affluent of the *Volturno*, by a tunnel 2 M. long. 54 M. *San Pietro Avellana*; 59 M. *Vastogirardi*; 62 M. *Carovilli-Agnone*. From (66 M.) *Pescocostanzo* a bridle-path leads to (2 hrs.) *Pietrabbondante*, with the ruins (theatre and temple) of the Samnite *Bovianum*. — 69 M. *Sessano-Civitanova*; 74 M. *Carpinone*; 77 M. *Pettoranello*; 78 M. *Pesche*.

80 M. *Isernia* (1495 ft.; *Nuova Napoli*; *Stella d'Italia*), the ancient Samnite town of *Esernia*, formerly of importance on account of its strong situation on an isolated hill, now consists mainly of one long, narrow, and dirty main street. A few Roman remains are visible at the church of *San Pietro* and elsewhere, and also some relics of the ancient polygonal walls. — From *Isernia* a diligence runs daily to *Boiano*, the ancient *Bovianum Undecimanorum*, the present terminus of the Campobasso railway (p. 184).

FROM ISERNIA TO CAIANELLO, 29 M., railway in  $2\frac{1}{4}$  hrs. —  $4\frac{1}{2}$  M. *Sant' Agapito*; 8 M. *Monteroduni*; 11 M. *Roccaravindola*;  $15\frac{1}{2}$  M. *Venafro*,

a small town with a ruined castle, known in Roman days for its oil (Horace, Odes II. 8. 15); 18½ M. *Capriati al Volturno* (the village of Capriato to the left); 20½ M. *Sesto Campano*; 24¼ M. *Presenzano* (see p. 7). At (29 M.) *Catanello* (p. 7) we join the line from Rome to Naples viâ Caserta (R. 1).

The railway now bends sharply to the N., towards the valley of the Aterno. — 110½ M. *Pratola-Peligna*. Picturesquely situated on the hills to the right is *Rocca Casale*, with its castle.

113 M. *Péntima*. The insignificant village lies about 1¼ M. from the rail. station (good road; shorter footpath to the left). About ⅓ M. to the S. of the village, on the road to Avezzano, is the *Cathedral of San Pelino*, an edifice of the 13th century. The architecture is very interesting, and there are many inscribed and sculptured ancient stones built into the walls. The interior, unfortunately modernised, contains a fine old pulpit. To the right is the Chapel of St. Alexander.

On the lofty surrounding plain lie the ruins of the extensive ancient city of *Cornifinium*, once the capital of the *Pœligni*. In B.C. 90 it was constituted the federal capital of the Italians during their struggle against the Romans for independence, and called *Italica*, but a few years later it had to succumb to the Romans. There are a few antiquities in the small *Museum* at *Péntima*, the key of which may be obtained from the attentive *Inspektore Cav. de Nino* at *Solmona* (interesting for archæologists only).

116½ M. *Popoli* (*Albergo della Società*), a decayed town with 7000 inhab., situated at the junction of the roads from *Pescara*, *Aquila*, *Avezzano*, and *Solmona*, and commanded by the ruined castle of the *Cantelmi*, who were once masters of the place. A little above the town the *Gizio* and *Aterno* unite to form the *Pescara*, along which the railway descends till it approaches the sea.

118½ M. *Bussi*. The valley is enclosed on both sides by abrupt cliffs. Tunnel. — 125½ M. *Torre de' Passeri*, picturesquely situated. Connoisseurs of early Christian architecture should visit the abbey of *San Clemente di Casauria*, 1¼ M. from *Torre de' Passeri*, founded by Emp. Lewis II. in 871. The church, an unfinished basilica of the 12th cent., somewhat disfigured by additions in the 15th cent., has a vestibule with ancient sculptures on the portals. In the interior are the tomb of Pope Clement I. (d. 100) and a pulpit of the 12th century. The crypt dates from the original building. This was the site of the ancient *Interpromium*, relics from which are still preserved in the church.

129½ M. *San Valentino*; 131½ M. *Alanno*; 135 M. *Manoppello*.

140 M. *Chieti*. — The STATION is about 3 M. from the town, which lies on the heights to the E. (omnibus 60 c., in the reverse direction 50 c.); about halfway the road passes a ruined baptistery.

Hotels in the town: VITTORIA, with frequented trattoria, very fair; PALOMBA D'ORO; ALBERGO DEL SOLE.

*Chieti* (1065 ft.), the ancient *Teate Marrucinatorum*, capital of a province, with 22,000 inhab., is a clean and busy town, with some scanty remains of antiquity (amphitheatre, etc.) and two churches with mediæval portals. From the *Piazza Vittorio Emanuele* a prome-

nade leads round the town, affording magnificent \*Views of the Malella group, the course of the Pescara, and the hill country extending to the sea (finest from the drilling-ground on the S.W.). The *Giardino Pubblico* is attractive. The order of the Theatines, founded in 1555 by Paul IV., who had been Archbishop of Chieti, derives its name from this town.

The valley of the Pescara gradually expands. Beyond (148½ M.) *Pescara* (p. 193) the line crosses the river. — 149 M. *Castellamare Adriatico*, see p. 193.

#### 14. From Avezzano to Roccasecca (*Naples*).

FROM AVEZZANO TO BALSORANO, 25 M., diligence daily (at 10.30 a.m.) in 4¼-5 hrs. (fare 3½ fr.), returning at 7.30 a.m. One-horse carriage to Balsorano 12-14 fr. (travellers in the other direction hire at Sora). — FROM BALSORANO TO ROCCASECCA, 27 M., railway in 2 hrs. (fares 4 fr. 90, 3 fr. 45, 2 fr. 20 c.), corresponding with the trains of the Rome and Naples railway.

*Avezzano*, see p. 182. The drive through the valley of the Liris to Roccasecca is one of the most attractive in Italy. The road traverses the Monte Salviano, and at (7½ M.) *Capistrello* (2103 ft.), where the emissarius of the Lago di Fucino (see p. 183) issues from the mountain, it reaches the valley of the *Liris*, which rises at Cappadocia (p. 181), 7 M. to the N. It then follows the left bank of the river. The imposing pyramid of *Monte Viglio* (7075 ft.; ascended from Filettino on the W. side), to the W. of the Liris, dominates the view. On a height on the right bank lies (4 M.) *Civitella Roveto*, the capital of the *Val di Roveto*, as the upper part of the valley of the Liris, as far as Sora, is called. Then, to the left, *Cività d'Antino* (2965 ft.; *Pens. Cerrone*, 4-5 fr.), the *Antinum* of the Marsi, with several relics of antiquity. To the right of the river lies *Morino*, whence the fine waterfall of *Lo Schioppo*, 4½ M. distant, may be visited. The beautiful oak and chestnut woods have of late been freely cut down. Farther on we pass near *Rendinara* (2969 ft.; right) and *San Vincenzo* (1915 ft.; left) and reach —

*Balsorano* (1312 ft.; no inn), the present terminus of the ROCCASECCA RAILWAY, which is soon to be continued to Avezzano. [The diligence runs to the rail. station by the road passing to the W. of the town.]

As the train leaves the station we see to the left the château of the Count of Balsorano, scarcely 1½ M. from the town. The railway crosses the Liris twice and follows its left bank, through the well-tilled valley, as far as Arce (p. 189). The abundance of water produces a verdant freshness such as is rarely seen in warm climates. After the fifth tunnel the castle and town of Sora come into sight.

8 M. *Sora* (918 ft.; *Alb. del Liri; Hôtel di Roma*), with 13,200 inhab., situated in the plain, on the right bank of the Liris, which flows in the form of a semicircle round the crowded houses of the

town. The Romans wrested the place from the Volsci, and founded a powerful colony here, B.C. 303. The *Cathedral* stands on ancient substructions. On the precipitous rock above the town, which forms, as it were, the key of the Abruzzi, are remains of polygonal walls, and also traces of mediæval castles. The town was the native place of several celebrated men, and the residence of others (the Decii, Attilius Regulus, the orator Q. Valerius, L. Mummius, etc.). The learned Cardinal Cæsar Baronius (1538-1607) was born at Sora. — The festival of Santa Restituta (May 27th) affords a good opportunity of seeing the picturesque costumes of the district.

11 M. Isola (710 ft.; \**Alb. Meglio*, plain, R. & L. 1½ fr.; *Villa Nuova Paesano*), or *Isola del Liri*, a small town with 6000 inhab., which, as its name indicates, stands on an island in the Liris, consists of two parts, Isola Superiore and Isola Inferiore. The numerous waterfalls of the Liris and Fibrenus afford the motive power for several paper-mills (*cartiere*), the oldest and most important of which was founded by M. Lefebvre, afterwards created Count of Balsorano. — The road leading from the station, from which the road to (4½ M.) Aspino diverges to the right, impinges at right angles on the old main street, which runs N. and S. To the right, adjoining the *Cartiera del Fibreno*, are the château and garden of the Count of Balsorano, with picturesque waterfalls (*Le Cascatelle*; visitors admitted; fee).

About ½ M. farther to the right, in the direction of Sora, to the right of the highroad, near the confluence of the Liris and Fibrenus, lie the church of *San Domenico*, erected in the 12th cent., and the monastery founded in 951 by the Benedictine San Domenico Abbate, a native of Foligno. Hildebrand, afterwards Pope Gregory VII., was once a monk here. The *Isola San Paolo* here is supposed to be the *Insula Arpinas*, the birthplace of Cicero, the scene of his dialogue 'De Legibus'. Cicero's villa was erected by his grandfather, and embellished by his father, who devoted his leisure to the study of science here, and it was therefore a favourite retreat of Cicero himself, and is described by him in his treatise De Leg. 2, 3. In the reign of Domitian the villa belonged to the poet Silius Italicus. The Liris was crossed by an ancient bridge above the island, the '*Ponte di Cicerone*', one of the three arches of which is still standing.

By turning to the left on reaching the main street from the station (see above), we soon reach two magnificent \*Waterfalls, 80 ft. in height, formed by the Liris in Isola Inferiore. That on the E. side, a view of which is obtained from the bridge as the town is entered, is a perpendicular fall, while the other and more picturesque cascade, to see which we cross the second bridge and keep to the right, is broken by the rocks into several arms.

About 5½ M. to the W. of Isola (good road; carr. 3-4 fr.) lies the abbey of *Santi Giovanni e Paolo di Casamari*, an admirable example of Burgundian early-Gothic (beginning of the 13th cent.), which is paralleled in Italy by Fossanova (p. 12) alone. The church (now declared national property), the cloisters, and the chapter-house are excellently preserved. The refectory (12th cent.) is now used as a storehouse. At the convent is a pharmacy, with liqueurs. The name preserves the memory of the birthplace of Marius at *Cercatus*, afterwards known as *Cercatus Marianæ*. Hence to (6 M.) *Veroli*, see p. 8.

14½ M. *Arpino*, station for the town of that name situated high

above the valley. **Arpino** (*Locanda della Pace*, near the Piazza, unpretending; carr. from Isola in  $1\frac{1}{4}$  hr., 3 fr.) is a finely situated town with 12,000 inhab., the ancient Volscian mountain-town of *Arpinum*, and celebrated as the home of Marius (see above) and Cicero. The *Town Hall* in the Piazza is embellished with busts of Marius, Cicero, and Agrippa. Arpino was the native place of the well-known painter *Giuseppe Cesari* (1560-1640), more commonly known as the *Cavaliere d'Arpino*, whose house is still pointed out.

The present town occupies only a small part of the site of the ancient Arpinum. The citadel of the latter lay to the W. on an abrupt eminence, connected with the town by a narrow isthmus and now occupied by the small octagonal church of *Santa Maria della Cività* (view). The town itself rose on the slope of a still higher hill. The greater part of the ancient wall, consisting of large irregular blocks of stone, broken at intervals by mediæval round towers, is still preserved, and may be traced throughout its whole extent. The ascent should be made on the N. side. On the hill stands the *Porta dell' Arco*, a remarkable antique gateway with a pointed arch.

18 M. *Fontana*. —  $21\frac{1}{2}$  M. *Arce*, in a strikingly picturesque situation. — The line here quits the valley of the Liris, and runs to the S. E. to (27 M.) *Roccasecca*; see p. 3.

## 15. From Ancona to Foggia (*Brindisi*).

201 M. RAILWAY in  $6\frac{1}{2}$ -12 hrs.; fares 36 fr. 70, 25 fr. 55, 16 fr. 50 c.; express fares, see p. xiv. — Ancona is 347 M. distant from Brindisi, to which an express train runs daily in 12 hrs. in correspondence with the quick trains from Milan and Bologna (fares 75 fr. 40 c., 52 fr. 85 c.); also once weekly (Sun.) in  $10\frac{1}{2}$  hrs. (from Bologna to Brindisi 14 hrs.), in connection with the English mail to India, carrying first-class passengers to Brindisi only.

The line skirts the coast, affording a sea view to the left, and an inland view to the right. The towns, generally situated on the heights, at some distance from the railway, communicate regularly with their stations by diligence; but these vehicles have little pretension to comfort.

From Ancona viâ (4 M.) *Varano* and (10 M.) *Osimo* to (15 M.) *Loreto*, see *Baedeker's Central Italy*.

$17\frac{1}{2}$  M. *Porto Recanati* (3000 inhab.) is the station for —

**Recanati** (*Albergo Corona*; *Trattoria Spezioli*, with bedrooms, clean; 5800 inhab.), loftily situated  $4\frac{1}{2}$  M. to the W. and commanding charming views of the Apennines and the sea. It was a fortified and important place in the middle ages. The imposing new *Municipio* contains two good works by Lor. Lotto (1508 and 1512), a bronze bust of Leopardi (p. 190) by F. Monteverde (1898), and a charter of municipal privileges accorded to the town by Emp. Frederick II. in 1219. The Cathedral of *San Flaviano*, with a Gothic porch, contains the monument of Gregory XII., of 1417. In the small church of *Santa Maria sopra Mercanti* is an Annunciation by Lor. Lotto. *San Domenico* (with a fresco of the Apotheosis of



St. Vincent Ferrer by Lor, Lotto) and *Sant' Agostino* have Renaissance portals, while the palace of *Card. Venier* has a loggia (towards the court) by Giuliano da Maiano (1477-79). The palace of the *Leopardi* contains the collections of the scholar and poet *Count Giacomo Leopardi* (d. 1837), to whom a marble statue has been erected in front of the Municipio.

Excursion from *Becanati* to *Macerata* (see below), passing the ruins of *Helvia Ricina* (see below).

The train crosses the *Potenza*. 23 M. *Potenza Picena* (3000 inhab.), named after a Roman colony, the ruins of which have disappeared.

27 M. *Porto Civitanova*, at the mouth of the *Chienti*. The town of *Civitanova* (about 2000 inhab.) lies 1 M. inland.

FROM PORTO CIVITANOVA TO ALBACINA AND FABRIANO, 59½ M., railway in 3½-5¼ hrs. — The line at first ascends the fertile and smiling valley of the *Chienti*. 5 M. *Montecosaro*; 8 M. *Morrovalle-Monte-San-Giusto*; 13½ M. *Pausula*, a town on the height to the left, with 2800 inhabitants.

17½ M. *Macerata* (*Centrale*, R. 2 fr., clean; *Milano*; *Europa*; \* *Trattoria Fanfulla*; *Caffè*, in the post-office), a flourishing town with 10,100 inhab. and a legal seminary (260 students), capital of the province of *Macerata*, is picturesquely situated on the heights between the valleys of the *Chienti* and *Potenza*. Like *Becanati*, *Macerata* sprang up after the destruction of *Helvia Ricina*, of which there still exist some remains of an amphitheatre and of a bridge on the *Potenza*, 3 M. to the N.W. of *Macerata*. From the rail. station we follow (left) the *Via delle Mura* (views) to (½ M.) the large *Convitto Nazionale*. Hence the *Via del Convitto* leads to the right to the town and ascends to the church of *San Giovanni*, with an Assumption of the Virgin, by *Lanfranco*. Adjacent is the *Biblioteca Comunale*, containing a small PINACOTECA (open on week-days, 9-2), the chief treasures of which are 88. *Julian* and *Antony* of *Padua* by *Gentile da Fabriano* (No. 36), a *Madonna* by *Carlo Crivelli* (1470; No. 36), a *Madonna* with 88. *Julian* and *Antony* by *Allegretto Nusi da Fabriano* (1369; No. 89), and a *Penitent* by *Lanfranco* (No. 55). It also contains a few antiquities and coins. Proceeding hence in a straight direction past the *Post Office*, we reach the main piazza, with the *Palazzo Municipale* (in the court, ancient toga statues and inscriptions) and the *Prefettura*, a Renaissance palace of the *Gonzagas*, with Gothic survivals. We then descend, passing the *Cathedral* and the small church of *Santa Maria del Porto* (with late-Romanesque tiled façade), to the *Porta Mercato*, built by *Pius II.* Adjacent (left) is a *Sferisterio*, for ball-play. Outside the town, ¾ M. to the right of the rail. station, is the church of the *Madonna delle Vergini*, by *Galasso da Carpi* (1573).

22 M. *Urbisaglia*. The road to the little town of this name, which lies 5 M. to the S.W. (diligence), crosses the *Chienti* and the *Fiastra* and passes the villa of *Prince Bandini*, a secularized convent with a large garden and an interesting Romanesque church. Farther on the *Monti Sibillini* (p. 192) come into sight. The loftily situated *Urbisaglia* (*Osteria Nuova*, very fair), to the W. of the road, probably occupies the *Arx* of the Roman *Urbs Salvia*, which spread over the whole slope as far as the *Fiastra* and was destroyed by *Alaric*. A ruined theatre and amphitheatre and traces of many other ancient buildings still remain. The mediæval wall, which enclosed the whole space, may also be traced; on its N.W. side it has utilised some ancient masonry. — 24½ M. *Pollenza*.

28½ M. *Tolentino* (*Corona*, mediocre; *Falcone*, near the *Piazza*, unpretending), the ancient *Tolentinum Picenum*, prettily situated on the *Chienti*, with 4100 inhab., was once strongly fortified. The rail. station is about ½ M. from the town. To the left stands the church of *San Catero*, which contains the early-Christian sarcophagus of *St. Caternus*, embellished with reliefs (*Adoration of the Magi*, *Christ as the Good Shepherd*), and frescoes

of the 15th century. A few hundred paces farther on is the *Museo Civico*, established in the Renaissance cloisters to the N.E. of San Niccolò. Among its contents are a toga statue and the proceeds of the excavations carried on by Count Silveri-Gentiloni since 1880 in the Picene necropolis surrounding the town (4-8th cent. B.C.; key kept at the Pal. Gentiloni, nearly opposite). Adjacent is the CATHEDRAL OF SAN NICCOLÒ, which possesses a fine late-Gothic *Portal* by Giov. Rosso of Florence (1431), presented to his native town by Niccolò Mauruzzi, the celebrated condottiere. In the chapel to the E. of the high-altar are the remains of St. Nicholas of Tolentino (d. 1309) and two paintings of the late-Venetian school (16th cent.). An adjoining room contains a wooden statue and the Renaissance tomb of St. Nicholas and frescoes from the life of the saint by *Lorenzo* and *Jacopo da San Severino*. The adjoining cloisters date from the 13th century. In the adjacent piazza is the church of *San Francesco* (13th cent.), with a fresco of 1475, representing the Madonna and Sant' Amicone di Rambone healing the infirm (chapel to the right). The learned *Francis Philolephus*, one of the first students and disseminators of classical literature, was born at Tolentino in 1338. — The picturesque environs command fine views of the mountains.

The railway now quits the Chienti and enters the valley of the *Potenza*. — 35 M. *San Severino Marche* (*Leon d'Oro*), a town with 3200 inhab., arose from the ruins of the ancient *Septempeda*. In the church *del Castello* are frescoes by *Dietisalvi d'Angeluzzo* and an altar-piece by *Niccolò da Foligno* (1468); in the sacristy of the *Duomo Nuovo* is a Madonna, a good early work by *Pinturicchio*. *San Lorenzo* stands on the site of an ancient temple. Inscriptions and antiquities in the town-hall, and at the residence of the Conte Servanzi-Collio. — 40½ M. *Gagliole*.

From (42½ M.) *Castel-Raimondo* (Alb. Rossi) a road leads to the S. to (6 M.) *Camerino* (4300 inhab.), the ancient *Camerinum Umrbrorum*, once the capital of the Umbrian Camertes, who during the Samnite wars allied themselves with Rome against the Etruscans. It is the seat of a bishopric (founded in 252). The cathedral of *San Sovino* occupies the site of a temple of Jupiter; in front of it is a bronze statue of Pope Sixtus V., of 1587. The painter *Carlo Maratta* was born here in 1625 (d. at Rome in 1713).

47 M. *Matelica* (Alb. Mona, clean), a town with 2800 inhab., possessing pictures by *Palmezzano* (1601) and *Eusebio di San Giorgio* (1512) in the church of *San Francesco dei Zoccolanti*, and a small picture-gallery in the *Pal. Piersanti*. — 52 M. *Cerreto d'Esi*; 54 M. *Albaccina* (see below; change carriages for Jesi and Ancona). — 59½ M. *Fabriano* (junction of a branch-line to Urbino), see *Baedeker's Central Italy*.

The railway to Foggia and Brindisi crosses the *Chienti*. 31 M. *Sant' Elpidio a Mare*. The village of *Sant' Elpidio* lies several miles inland. — The *Tenna* is next crossed.

36½ M. *Porto San Giorgio*, with a handsome castle

On the hill, 3 M. inland (seat in a carriage 50 c.) is situated *Fermo* (Alb. Broglio), the ancient *Firmum Picenum*, with 18,000 inhab., and the seat of an archbishop. It became a Roman colony after the beginning of the First Punic War, and has continued since that period to be a town of some importance. At the *Porta San Francesco*, by which the town is entered, are seen remnants of the ancient wall, constructed at a very remote period. The streets ascend somewhat precipitously to the height on which the handsome Piazza is situated; the *Town Hall* here contains some inscriptions and antiquities. Outside the town we obtain fine views of the fertile district, the Apennines, and the sea.

The train next crosses the brooks *Lete Vivo* and *Aso*. 43 M. *Pedaso*. Near (48 M.) *Cupra Marittima* (*Marano*) once lay the ancient town of that name, with a celebrated temple dedicated to the Sabine goddess Cupra, and restored by Hadrian in A.D. 127. 50 M. *Grottammare* (Alb. Mariuccia; Pens. Giusti, pens. 5 fr., open also in

winter; restaurant in the *Stabilimento di Bagno*), frequented for sea-bathing. On the hill, about  $4\frac{1}{2}$  M. inland, is *Ripatransone* (6000 inhab.).

53 M. *San Benedetto* (inn at the station), a village on the coast.

FROM SAN BENEDETTO TO ASCOLI PICENO,  $20\frac{1}{2}$  M., railway in  $1\frac{1}{4}$  hr. (fares 3 fr. 75, 2 fr. 60, 1 fr. 70 c.). The train ascends the valley of the *Tronto*, passing *Porto d'Ascoli*, *Monteprandone*, *Montesampolo*, *Spineto-Colli*, *Offida*, *Castel di Lama*, and *Martino*. — Ascoli Piceno (*Albergo della Posta*, very fair; *Picchio*, clean, R. & L.  $1-1\frac{1}{2}$  fr.), the ancient *Asculum Picenum*, with 23,300 inhab., the seat of a bishop and capital of a province, is situated on the S. bank of the *Tronto*. The valley is here contracted and enclosed by lofty mountains. To the N. rises the jagged *Monte dell'Ascensione* (8610 ft.), to the W. the *Monti Sibillini* (8454 ft.), and more to the S. the *Pizzo di Sevo* (7946 ft.). Ascoli, an ancient town in a commanding situation, the capital of the tribe of the Picentines, took a prominent part in the Social War against Rome, and was captured and destroyed by Pompey. It acquired new importance under the Empire and in the Middle Ages; and numerous fine buildings of the pre-Renaissance period make a visit to it interesting ( $1\frac{1}{2}$ -1 day). — From the station, which lies to the N.E. of the town, we first proceed to the small Romanesque church of *San Vittore*, which lies to the left of the main street, beyond the *Giardino Pubblico*, and contains mural paintings of the 12-13th cent., discovered in three superimposed layers under whitewash. Farther along the main street, to the right, is the early-Romanesque *Baptistery*, opposite which is the *Cathedral*, both on ancient foundations. The latter, which is Romanesque in plan, is said to have been founded by Constantine on the site of a temple of Hercules, and has a crypt and a dome over the crossing. The nave is Gothic; the façade is by Cola dell'Amatrice. In 1888 the whole building was restored and painted; the dome was decorated with frescoes by Cav. Marianni of Rome. A chapel to the right of the S. transept contains a large picture by Crivelli. — Farther on, to the left, is the *Municipio*, on the ground-floor of which are the *Biblioteca Comunale* and the *Museo*, with interesting antiquities found in the vicinity (custodian in the central part of the building). On the staircase of the central building are ancient statues and inscriptions, and on the upper floor is an insignificant collection of pictures. — The old *Palazzo Comunale*, in the market-place, is now the prefecture. To the N., towards the *Tronto*, are the churches of *Sant'Anastasia* and *San Giacomo*, with Romanesque façades. The Romanesque *Casa Langobarda* is supposed to be a private residence of the Lombard period. Close by is a bridge of the Augustan era, affording a good view of the rapid-flowing *Tronto*. — At the W. end of the town is the *Porta Romana*, with remains of an aqueduct and other ancient masonry. The *Castle* commands a fine view of town and mountains. Halfway up to it is the Romanesque basilica of *Sant'Angelo*, with paintings by Allegretto. — Mountain-roads lead hence to *Teramo* (carr. about 12 fr.), via *Norcia* to *Spoleto* (see *Baedeker's Central Italy*), and others through the valleys of the *Velino* and *Aterno* to *Aquila* (p. 177).

Beyond (56 M.) *Porto d'Ascoli* the train crosses the *Tronto*, the ancient *Truentus*. — 62 M. *Tortoreto*.

68 M. *Giulianova* (Alb. Adriatico; Rail. Restaurant), a dirty village with a few pleasant villas on the hill,  $1\frac{1}{4}$  M. from the coast, built in the 15th cent. by the inhabitants of the ancient *Castrum Novum* on the *Tordino*, and then named *San Flaviano*.

FROM GIULIANOVA TO TERAMO, 16 M., railway in 1 hr. (fares 2 fr. 85, 2 fr. 10, 1 fr. 35 c.). The train ascends the valley of the *Tordino*, passing *Mosciano-Sant'Angelo*, *Notaresco*, *Bellante-Ripatone*, *Castellalto-Canzano*. — *Teramo* (*Albergo Giardino*, *Piazza Cittadella*; Alb. *Pellegrino*, Via *Dellico* 9, both very fair; omn. from the station to the town,  $\frac{1}{4}$ - $\frac{1}{2}$  fr.), the ancient *Interamna*, is the capital of a province and seat of a bishop, with 20,400 inhabitants. The *Cathedral*, with a Romanesque portal and baroque interior,

contains an antependium by the goldsmith *Nicola di Guardigliagre* (15th cent.). In the N. part of the town is the villa of the painter G. Della Monica, built in the style of a mediæval castle. — A road ascends the valley of the Vomano from Teramo, passing *Montorio* and *Fano Adriano*, ascending between the *Monte Piano* (5645 ft.) and the *Monte Cardito*, leaving *Monte San Franco* (7000 ft.) to the S., and then descending in many curves past *Ran Vittorino* (p. 179), where several roads meet, to *Aquila* (p. 177). Other roads lead from Teramo to *Atri* (see below) and *Ascoli* (p. 192). — Ascent of the Gran Sasso d'Italia, see p. 180.

The train crosses the *Tordino*, the ancient *Batinus*, and then beyond (73 M.) *Montepagano* the *Vomano* (*Vomanus*). To the right a fine view is obtained of the Gran Sasso d'Italia (p. 180), which is here visible from base to summit. — 79½ M. *Atri-Mutignano*.

*Atri* (1390 ft.; *Albergo del Teatro*), 8 M. inland (diligence once or twice daily; 1¼ fr., in the opposite direction 1 fr.; other conveyances rarely obtainable but easily procured at Giulianova), the ancient *Hatria*, an episcopal residence, with 10,000 inhab., is a town of great antiquity, and was once celebrated for its copper coins. Numerous ruins bear testimony to its ancient importance. The Gothic *Cathedral*, with its frescoes and a 15th cent. painting of the Madonna adoring the Child, rests on extensive foundations of ancient origin, perhaps those of a temple. These substructures were adorned to some extent with painting in the Middle Ages, and the whole building is to be restored at the cost of the State. Extensive \*View from the campanile of the Apennines and the sea. Several large grottoes to the S. of the town are also of very remote date, but scarcely repay a visit.

The train now crosses the *Piomba*, the ancient *Matrinus*, 5 M. inland from which is situated *Città Santangelo* (7000 inhab.). 84 M. *Silvi*; 87 M. *Montesilvano*.

*Penne*, 16 M. inland, the capital of the district, with 10,000 inhab., was the *Pinna* of the ancients, and chief town of the Vestini, of which period various relics still exist.

90 M. *Castellammare Adriatico* (*Leon d'Oro*; \**Rail. Restaurant*), junction for the lines to *Terni* and *Aquila*, and to *Rome*, *Avessano*, and *Solmona* (see RR. 12, 13).

The train next crosses the *Pescara* river.

92 M. *Pescara* (*Alb. Risorgimento*, clean; *Alb. Rebecchino*, unpretending), a fortified town with 5500 inhab., is situated in an unhealthy plain. The mountain-group of the *Maiella*, culminating in *Monte Amaro* (9160 ft.), now becomes visible on the right.

The train crosses the *Alento*. 96 M. *Francoavilla*, a village on the hill to the right. Beyond it a mountain-spur projects into the sea. Four short tunnels. Beyond the third the fort of Ortona becomes visible on the left.

105 M. *Ortona*. The town (*Progresso*; *Italia*; *Orientale*), ½ M. from the station, the ancient *Ortona*, a seaport-town of the *Frentani*, is a tolerably clean and well-built place (12,000 inhab.), situated on a lofty promontory (wire-rope railway 10 c.) with a small quay on the shore below. Beautiful views towards the S. as far as the *Punta di Penna* (p. 194), especially from the ancient and dilapidated fort. The architecture of the cathedral should be inspected.

Beyond Ortona the train passes through another tunnel and

crosses two brooks. 109½ M. *San Vito-Lanciano* is the station for *Lanciano*, 6 M. inland, with 18,000 inhab., the ancient *Anxanum*. Between *San Vito* and the next station (113 M.) *Fossacesia* are three tunnels, beyond which we obtain a pleasing survey of the peninsula, terminating in the *Punta di Penna*.

Near (116 M.) *Torino di Sangro* the train crosses the *Sangro*, Lat. *Sagrus*. To the right rises the *Maiella*. — 122 M. *Casalbordino-Pollutri*. Three tunnels, beyond which *Vasto* becomes visible, on an olive-clad hill on the right. 131 M. *Vasto*. The town lies 1¼ M. from the station.

*Vasto d'Aimone* (*Albergo dell' Indipendenza*), the ancient *Histonium*, with 14,000 inhab., lies high, and commands fine views as far as the *Tremiti* islands and *Monte Gargano* (p. 196). The small cathedral with a Gothic façade bears a memorial tablet to General 'Carlo Antonio Manhes, distruttore de' briganti, primo cittadino del Vasto', date 1810. A small museum in the town-hall contains inscriptions and other relics found here. In the environs are extensive olive-plantations.

Beyond (134 M.) *San Salvo* the train crosses the *Trigno*, Lat. *Trinius*. — 139 M. *Montenero*.

147½ M. *Termoli* (*Alb. e Trattoria della Corona*), a small town close to the sea, with mediæval walls. Charming survey of the *Maiella* and *Abruzzi*, and farther on of the *Tremiti Islands* (the *Insulae Diomedææ* of mythology, still serving, as in antiquity, as a place of confinement) and *Monte Gargano* in the distance. The cathedral has a Gothic façade.

FROM TERMOLI TO BENEVENTO VIÀ CAMPOBASSO, 107 M., railway in 7¼-10 hrs. (fares 19 fr. 45, 13 fr. 65, 8 fr. 75 c.). Usually no train in direct connection from *Campobasso*. The journey on the whole is monotonous. 5½ M. *Guglionest-Portocannone*; 10 M. *San Martino in Pensilis*; 17½ M. *Ururi-Rotello*; 23 M. *Larino*, near the ruins of the ancient *Larinum*; 31 M. *Casacalenda*; 33½ M. *Bonafro*; 36½ M. *Ripabottoni-Sant' Elia*; 41½ M. *Campolieto-Monacilione*; 47 M. *Matrice-Montagano*; 52 M. *Ripaltosano*. — 55 M. *Campobasso* (*Alb. Centrale*; *Alb. del Sannio*), the capital of a province, and a place of some importance, with 15,000 inhab., is noted for its steel wares. A branch-line runs hence to (18½ M.) *Boiano* (p. 185; 1½ hr.; fares 3 fr. 40, 2 fr. 40, 1 fr. 55 c.), passing several small stations. — 59½ M. *Baranello*; 62 M. *Vinchiaturo*. — The railway here begins to descend the valley of the *Tanaro*. 69 M. *San Giuliano del Sannio*. — 71½ M. *Sepino*; in the neighbourhood are the extensive ruins of the ancient *Sapinum*, now *Altitia*. — 75½ M. *Santa Croce del Sannio*; 80 M. *Morcone*; 85 M. *Pontelandolfo*; 86½ M. *Campolattaro*; 90 M. *Fragneto-Monforte*; 92 M. *Pescolamazza*; 104½ M. *Pietra Elcina*. — 107 M. *Benevento*, see p. 193.

Beyond *Termoli*, where the cactus first makes its appearance, the scenery is less attractive. The train crosses the *Biferno*, Lat. *Tifernus*. 152 M. *Campomarino*, 158 M. *Chieti*, Albanese settlements. From *Chieti* a road runs to the town of *Serracapriola*. We next cross the *Fortore*, the ancient *Frento*.

165 M. *Ripalta*.

Near *Ripalta*, on 15th June, 1503, the Normans defeated and captured Pope Leo IX., and then, falling on their knees, implored his blessing. Leo, relenting, imparted it, and subsequently conferred *Apulia*, *Calabria*,

and Sicily on the brothers Humfred and Robert Guiscard, a grant which was ultimately fraught with consequences so important to Rome and the papal throne, as well as to the Normans.

To the N.E. is the *Lago di Lesina*, which communicates with the sea. The train now proceeds inland, in order to avoid the promontory of *Monte Gargano* (p. 196), a buttress of the Apennines projecting into the sea, with several peaks about 3300 ft. in height. The district is malarial. — 174 $\frac{1}{4}$  M. *Poggio Imperiale*. — 177 M. *Apricena*. — 184 M. *San Severo*, a dirty town with 17,500 inhab., which, after a gallant resistance, was taken and almost entirely destroyed by the French in 1799. The cholera committed fearful ravages here in 1865. — 191 M. *Motta*.

201 M. *Foggia*. — *Hotels*. MILANO, Via Maddalena; DAUNO, Corso Vittorio Emanuele. unpretending; RISORGIMENTO, near the rail. station. — *Restaurants*. *Railway Restaurant*, D. 3 $\frac{1}{2}$  fr.; *Dauno*, see above; *Tratt. della Speranza*, Via Manzoni 14; *Caffè di Strasburgo*. — Cab to the town,  $\frac{1}{2}$  fr.

*Foggia*, the capital of a province formerly called the *Capitanata*, and the junction of the coast-railway and the line to Benevento and Naples (R. 16), is a clean, thriving town, with 40,300 inhabitants. It is well situated in a commercial point of view, and forms the central point of the great Apulian plain. The name is probably derived from the pits or cellars (Lat. *foveae*, now called *fosse di grano*), in which the inhabitants store their grain. On the left, opposite the first houses of the town,  $\frac{1}{4}$  M. from the station, is a portico forming the entrance to the *Giardino Pubblico*, which is adorned with several busts. Beyond these public grounds is a botanic garden. The main street (Via Vittorio Emanuele) leads hence towards the right. To the left in the piazza planted with trees rises a monument to *Vincenzo Lanza* (1784-1860), a physician and patriot, who was born at Foggia. After 5 min. we cross the Corso del Teatro and reach the *Piazza Federico Secondo*, adorned with a fountain (Pozzo dell' Imperatore), situated in the older part of the town. The name is a reminiscence of the Emperor Frederick II., who frequently resided at Foggia. Built into the wall of a modern house, in the Via Pescheria, which diverges from the Piazza to the right, is a gateway belonging to the old palace of the emperor, bearing an inscription of the year 1223 relative to the foundation. Leaving the Piazza Federico Secondo and turning to the left, we soon reach the *Cathedral*, which was originally erected by the Normans, partly destroyed by an earthquake in 1731, and afterwards re-erected in a modern style. Part of the old façade only has been preserved. The entrance to the crypt, with its four ancient columns, is on the right side. — Foggia is overcrowded during the great market held in May.

A great part of the spacious, treeless plain around Foggia is used as a sheep-pasture (*Tavoliere di Puglia*). During the summer the flocks graze on the mountains, and in October return to the plain by three great routes (*Tratturi delle Pecore*). These migrations, during which hundreds of flocks may be encountered in one day, date from the Roman period. Alphonso I., who introduced the merino sheep, converted the pastures

into a royal domain in 1445. The number of sheep supported by these pastures amounted to  $4\frac{1}{2}$  million at the close of the 16th century, but owing to the progress of agriculture, is now reduced to less than half a million.

About 3 M. to the N. of Foggia are the scanty remains of the ancient town of *Arpi*, said to have been founded by Diomedes, and afterwards replaced by Foggia.

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FROM FOGGIA TO MANFREDONIA,  $22\frac{1}{2}$  M., railway (two trains daily) in 1 hr. (fares 4 fr. 15, 2 fr. 90, 1 fr. 90 c.). — 10 M. *Amendola*; 15 M. *Fontanarosa*.

$22\frac{1}{2}$  M. *Manfredonia* (*Alb. Manfredi*; Brit. vice-consul, *Fran. Cafarelli*), a quiet town with 8500 inhab. and the seat of an archbishop, was founded by King Manfred about 1263, and destroyed by the Turks in 1620. It now contains no buildings of importance, but part of the mediæval fortifications is well preserved. Owing to the sheltered situation of the town, to the S. of Monte Gargano, the vegetation is very luxuriant, resembling that of Sicily in character.

About 2 M. to the W. of Manfredonia, on the road to Foggia, is the \**Cathedral of Santa Maria Maggiore di Siponto*, a fine example of the Romanesque style, with a crypt. The tastelessly restored interior contains a 'miracle-working' Madonna and numerous votive tablets. This church is part of the scanty remains of the old *Sipontum*, which became a Roman colony in B.C. 194. The road also passes *San Leonardo*, a former commandery of the Teutonic Order, founded by Hermann von Salza, with two fine portals, now used as a 'Masseria', or farmhouse, and very dilapidated.

A road (diligence daily, up in 3 hrs.,  $1\frac{1}{4}$  fr.; down in 2 hrs., 1 fr.), at first traversing olive-plantations and then ascending in windings, leads hence to ( $10\frac{1}{2}$  M.) *Monte Santangelo* (2855 ft.; *Alb. di Michele Fradiavolo*), with a picturesque castle, and a famous old sanctuary of *San Michele*, where a great festival is celebrated on 8th May. The chapel consists of a grotto to which 86 steps descend, and where, as the legend runs, St. Michael appeared to St. Laurentius, Archbishop of Sipontum, in 491. In the 11th cent. the warlike Normans undertook pilgrimages to this sacred spot before they became masters of the country. The bronze doors, with scenes from Scripture, bear the inscription: 'Hoc opus completum est in regia urbe Constantinopoli adjuvante Dno Pantaleone qui fieri jussit anno ab incarnatione Dni Millesimo Septuagesimo Sexto' (comp. p. 171). The '*Tomba di Rotari*' is an interesting domed building from the Norman period. — From this point *Monte Calvo*, the culminating point of *Monte Gargano* (3460 ft.), is most easily ascended. Between *Monte Santangelo* and *Vico* (road) lies the extensive and beautiful beech-forest called *Bosco dell' Umbra*, which stretches towards the sea. Farther to the N. is *Ischitella*; towards the E., on the coast, is *Viesti*. A road also leads from *Monte Santangelo* to *San Giovanni* and *Mattinata*.

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FROM FOGGIA TO LUCERA,  $12\frac{1}{2}$  M., railway in about 40 min. (fares 2 fr. 30, 1 fr. 60, 1 fr. 5 c.); three trains daily. The line ascends gradually through arable land.

*Lucera* (*Albergo dei Fiori*), a town with 14,500 inhab., the ancient *Luceria*, was regarded as the key of Apulia, owing to its situation. It is first heard of during the Samnite wars, and in B. C. 314 it became a Roman colony. It continued to be an important and prosperous town down to the 7th cent. after Christ, but was destroyed in 663. It was at length restored by Frederick II., who in 1223

transplanted a colony of Saracens hither from Sicily, bestowing on them entire religious freedom. They were in consequence staunch adherents of the Hohenstaufen family, and accorded an asylum to the wife and children of Manfred after the battle of Benevento. They were, however, subdued by Charles of Anjou in 1269, and in 1300, after an attempt to throw off the yoke of Charles II., were compelled to embrace Christianity.

The town lies on a lofty plain, which slopes imperceptibly towards the S. and E., and abruptly towards the N. and W. On the W. side the plateau projects, forming a kind of peninsula, on which stands the well preserved *Castle*, erected by Frederick but rebuilt by Pierre d'Angicourt in the reign of Charles I. It is an interesting example of a mediæval stronghold, and occupies the site of the ancient *Arx*. It is reached by a rough path crossing the moat. The view embraces the plain bounded by the Apennines and Monte Gargano; to the N. lies the town of San Severo, and to the E. stretches the sea. The isolated mountain to the S. is the Monte Vulture near Melfi (p. 214). — The old *Cathedral*, which had fallen into ruin in the time of Frederick II., was restored in the Gothic style after the conversion of the Saracens by the Angevins. The pilasters of the nave are in verde antico. The right transept contains a beautiful figure of the Madonna in marble, on a monument of 1605. Below the choir is a crypt. — A statue of Venus and a few inscriptions dating from the ancient Luceria, which far exceeded the modern town in extent, are preserved in the library of the *Municipio*, or town-hall. There are slight traces of an amphitheatre on the E. side of the town.

On the road to San Severo, 6 M. from Lucera, lay the *Castel Fiorentino*, where Frederick II., after a reign of 38 years as a German king, died in 1250, in his 56th year.

## 16. From Naples to Foggia (*Ancona*).

123 M. RAILWAY in 5-8½ hrs. (fares 22 fr. 40, 15 fr. 70, 10 fr. 10 c.). This line forms part of the shortest route from Naples to N. and E. Italy and to Germany (from Naples to Bologna, 16½ hrs.). — The slow trains are always behind time.

*Naples*, see p. 19. — The line describes a wide curve through fields planted with poplars, vines, and various other crops, forming the most fertile and highly cultivated portion of Campania. An occasional glimpse of Vesuvius is obtained to the right. — 6 M. *Casoria*, connected with Naples by a steam-tramway (p. 23). 8½ M. *Frattamaggiore-Grumo*; 10 M. *Sant' Antimo*.

12½ M. *Aversa* (*Alb. Motti*; *Alb. dell' Aurora*), a town with 21,000 inhab., probably occupies the site of the ancient *Atella*, where the *Fabula Atellana*, or early Roman comedy, first originated. In 1029 it was the first settlement of the Normans, who afterwards became so powerful. The large church of *San Paolo* contains a faithful reproduction of the Holy House of Loreto (see *Baedeker's*



*Central Italy*). On 18th Sept., 1345, King Andreas of Hungary, husband of Queen Johanna I. of Naples, was assassinated by Niccolò Acciaiuoli in the palace of Aversa. The light and rather acid wine of Aversa, called Asprino, is frequently drunk at Naples. Steam tramway to Naples, see p. 23.

18 M. *Marcianise*. — 28 M. *Caserta*, see p. 9.

The line now gradually ascends; to the right a view of the Campanian plain; to the left, the mountains. Two tunnels. — 26 M. *Maddaloni*; the town lies below the line.

The train descends, and passes under the \**Ponti della Valle*, an imposing aqueduct in three stories, about 210 ft. in height. It was constructed by Vanvitelli by order of Charles III. and his son, for the purpose of supplying the gardens of Caserta with water from Monte Taburno (a distance of 25 M.). The towers connected with it are seen on the hill to the left.

30 M. *Valle di Maddaloni*. — At (33½ M.) *Frasso-Dugenta* we cross the *Isclero*, on which, 2½ M. above Dugenta, lies *Sant' Agata de' Goti*, on the site of the ancient *Saticola*. The defile between *Sant' Agata* and *Moiano* is supposed by some to be the *Caudine Forks*, as the locality corresponds better with Livy's description than the pass near Arpaia (p. 10).

The train enters the broad and fertile valley of the *Volturno*, which is first crossed below, then above, the influx of the *Calore*. — Beyond (38 M.) *Amorosi* the train follows the right bank of the *Calore*. Near (40½ M.) *Telese-Cerreto* we observe on the right the *Lago di Telese*, a malarious marsh which poisons the neighbourhood. *Telese*, a poor village on the hills to the left, is visited in summer for its sulphur springs, and possesses a large new establishment for visitors (pens. 8-12 fr.; special train from Naples daily from July 1st to Sept. 15th). Near it are a few relics of the Samnite *Telesia*, once occupied by Hannibal, but taken and destroyed by the Romans. It was afterwards colonised by Augustus. In the 9th cent. the town suffered severely from an earthquake, and it was at length entirely destroyed by the Saracens. A diligence runs hence to Piedimonte d'Alife (p. 10) in about 3 hrs.

43½ M. *Solopaca*; the small town (5000 inhab.) is pleasantly situated 1½ M. off, at the foot of *Monte Taburno* (4095 ft.), on the left bank of the *Calore*.

47½ M. *San Lorenzo Maggiore*, on the hill to the left. — Another tunnel. — 51 M. *Casalduni-Ponte*, where the highroad to Benevento crosses the *Calore* by an iron bridge. The valley contracts; to the right on the hill lies *TorreCUSO*. — On each side of (55½ M.) *Vitulano* we traverse a tunnel. Near Vitulano are important quarries of brecciated marble known as *Lumachella*.

60 M. *Benevento*. — The *Station* (\*Restaurant) lies ¾ M. to the N. of the town; one-horse cab 50 c., two-horse 1 fr., after dusk 60 c. or 1 fr. 80 c.; one-horse cab per hour 70 c.

**Hotels.** VILLA DI ROMA, in the Corso, opposite the Municipio, with good trattoria; LOCANDA DI BENEVENTO, in the Largo Sant' Antonio, small, but clean; COMMERCIO; MANFREDI. — *Cafés* *Unione*, *Pastore*, both in the main street. — The sights of the town may be visited in 3 hrs. or less.

**Benevento**, a town with 21,700 inhab., situated on a hill bounded by the two rivers *Sabato* and *Calore*, was formerly the capital of a papal province of the same name.

*Beneventum*, founded according to tradition by Diomedes, or by the son of Ulysses and Circe, was originally called *Maleventum*, but the name was changed when it became a Roman colony, B.C. 268. It lay on the Via Appia, and became one of the most important places in S. Italy. In the 6th cent. after Christ Beneventum became the seat of a powerful Lombard duchy. In the 11th cent. Emp. Henry III. ceded the principality of Benevento to Pope Leo IX., after which it belonged to Rome. In 1241 the town was partly destroyed by Frederick II. From 1806 to 1815 Benevento was the capital of the short-lived principality of that name, which Napoleon I. granted to Talleyrand.

The road from the station crosses the Calore by the handsome *Ponte della Maorella*.

Near this, according to tradition, was the temporary grave of the young King Manfred, who on 26th Feb., 1266, in a battle with Charles I. of Anjou on the neighbouring plains, had lost his throne and his life through the treachery of the Barons of Apulia and the Counts of Caserta and Acerra. Shortly afterwards, however, the body of the ill-fated prince was exhumed by order of Bartolomeo Pignatelli, Archbishop of Cosenza, conveyed beyond the limits of the kingdom, and exposed unburied on the bank of the Rio Verde (probably the modern Castellano, an affluent of the Tronto, p. 192). Dante records this in his *Purgatorio* (iii. 134).

Skirting the verge of the town, to the left, we reach on the N. side *Trajan's Triumphal Arch*, or the *Porta Aurea*, dating from A.D. 114, one of the finest and best-preserved Roman structures in S. Italy, and somewhat resembling the arch of Titus at Rome. It was erected by the Roman senate and people, in expectation of the emperor's return from the East, where, however, he died in 116. It is constructed of Greek marble, and is 50 ft. in height, the passage being 27 ft. high. A quadriga with a statue of Trajan once crowned the summit. The reliefs relate to the history of the emperor.

*Outside.* To the left of the inscription, Assembly of the Gods (only half-preserved; Bacchus, Ceres, Diana, and Silvanus are recognisable). To the right, Dacia supplicating Trajan. The frieze represents the triumph of Trajan over the Dacians. Below this, on the arch, a River God and Goddess, with Autumn and Winter as putti. Above, to the left, Two representatives of a town (goddess in the background) commended to Trajan by a hero; below, Barbarians before Trajan (headless); between them, Jupiter; above, on the right, Mars conducting Fortuna (with the rudder) to the emperor; below, Treaty with a barbarian country. — *Passage.* R. Trajan sacrificing to Jupiter; l. Trajan distributing corn among the people. Above, Trajan crowned by Victory. — *Inner Side.* To the left of the inscription, Assembly of the Gods (Hercules, Minerva, Bacchus, Jupiter, Juno, Mercury); on the right, Trajan entering the Capitol. Above the arch, two Victories; lower, Spring and Summer. Above, to the left, Treaty concluded in the presence of Diana and a local deity; below, three Gods, recognizable by the tower-crown, wreath, and cornucopia, with Romans; above, to the right, Treaty; to the left, Procession.

Following the *Town Walls* (to the right if we approach from the town), which, as well as the town itself, contain many ancient stones,

we proceed towards the S. to the *Castle*, erected in the 14th cent., now the prefecture and partly used as a prison. The promenade in front of it commands an excellent survey of the valley of the Sabato.

From this point we follow the main street (*Corso*), passing the new *Palazzo Provinciale*, to a small piazza with a modern obelisk, in which is the church of *Santa Sofia*, a circular edifice of the Lombard period, erected about 732-74. It is now partly modernised. The vaulting of the dome is borne by six ancient Corinthian columns. We enter to the left, by the handsome cloisters of a suppressed Benedictine monastery, with curious mediæval sculptures on the capitals of the columns.

Farther on to the left, beyond the *Theatre* and *Post Office*, is the *Town Hall*. To the right is the Piazza Papiniano, with an obelisk, erected in 1872, consisting of two independent fragments. These and other fragments, now in the Bishop's palace and the prefettura, belong to two obelisks erected (according to the inscription) in front of the temple of Isis in 89 A.D. by a certain Lucilius in honour of the Emp. Domitian. — We next reach the piazza in front of the cathedral.

The \**Cathedral* is a beautiful edifice in the Lombard-Saracenic style, dating from the 12th century. The campanile is later (according to an inscription, begun in 1296); in the wall are ancient reliefs in marble, one representing a wild boar, the cognisance of Benevento. The principal door of the cathedral is of bronze, adorned with bas-reliefs of New Testament subjects. It is said to have been executed at Constantinople in 1150. The interior is in the form of a basilica, with double aisles borne by ancient columns. Ambones and candelabra of 1311. Valuable treasury.

To the left of the cathedral is the *Episcopal Palace*, an insignificant building dating from various periods. Descending to the right of the church, we pass through three archways and taking the fourth turning on the right (*Vico I Triggio*), reach the scanty relics of the ancient *Amphitheatre*. The traveller may now continue his route beyond the town along the bank of the Sabato, planted with poplars, to the ancient *Ponte Lebroso*, by which the *Via Appia* once led to the town. It is now the site of a mill. This point may also be reached by following the main street beyond the town, and then descending to the left. We return to the hill, on which a conspicuous new church is being built; on the slope lie the ruins of *Santi Quaranta*, an extensive structure of brick with a cryptoporticus and colonnades, probably part of a bath-establishment.

*From Benevento to Termoli*, see p. 194.

*From Benevento to Naples via Avellino and Nola*, see R. 17.

The RAILWAY crosses the *Tammaro*, a tributary of the Calore, immediately before (64 M.) *Ponte Valentino*, and follows the uninteresting N. bank of the latter stream, through its narrow valley, to (67½ M.) *Apice*. The construction of the railway from this

point to Bovino was attended with great difficulty, owing to the soft nature of the soil, which is liable to be undermined by water. — 74 M. *Buonalbergo*. — 77 M. *Montecalvo*; the town is on the hill to the right. Four tunnels, one of which is more than  $1\frac{1}{2}$  M. long. We then cross the watershed between the Tyrrhenian Sea and the Adriatic. — 84 M. *Ariano di Puglia*; the town is not visible from the line. Then a long tunnel, beyond which we descend the *Valle di Bovino*, the narrow valley of the *Cervaro*. — 90 M. *Savignano-Greci*, two villages loftily situated on opposite sides of the valley. — 95 M. *Montaguto-Panni*. Montaguto lies on the left bank of the *Cervaro*; Panni lies high up among the hills to the right. We follow the left bank of the *Cervaro*, threading two short tunnels. —  $93\frac{1}{2}$  M. *Orsara di Puglia*.

$102\frac{1}{2}$  M. *Bovino*, the ancient *Vibinum*, lies on the hill to the right. At *Ponte di Bovino* the train crosses the *Cervaro*. — 107 M. *Giardinetto* is the station for *Troia*, 7 M. to the N. (diligence  $1\frac{1}{2}$  fr.), a colony founded in 1017 by the Greek prefect Bugianus (p. 205); to the 11th cent. belongs also the interesting cathedral with its ancient bronze doors. The façade (1093-1119) is richly adorned with sculpture and mosaic-work.

At (118 M.) *Cervaro* diverges the railway from Foggia to Rocchetta Santa Venere and Potenza (see p. 213). We finally traverse the *Tavoliere di Puglia* (p. 195) to (123 M.) *Foggia* (p. 195).

## 17. From Naples to Benevento viâ Nola and Avellino.

From Cancellò, a station on the Naples and Rome railway, a branch-line runs to Nola, and skirts the Apennines to Avellino. From Naples to *Nola* in 1- $1\frac{1}{2}$  hr. (fares 3 fr. 10, 1 fr. 95 c., 1 fr.); to *Avellino* in 3-4 hrs. (fares 8 fr. 60, 5 fr. 40, 2 fr. 70 c.); to *Benevento* in 5 hrs. (fares 14 fr. 15, 9 fr. 93, 6 fr. 60 c.). — Railway from Naples to Baiano viâ Nola, see p. 202.

From Naples to Cancellò, 13 M., see p. 10.

$20\frac{1}{2}$  M. *Nola* (*Campidoglio*; *Corona di Ferro*), with 12,000 inhab., is a very ancient town, celebrated as one of the cradles of the plastic art. The magnificent vases with shining black glazing and skilfully drawn red figures, which are among the principal ornaments of the museums of Naples and of other places, were made here. Numerous coins of Nola with Greek inscriptions have also been found. Nola was almost the only Campanian city that successfully resisted the attacks of Hannibal after the battle of Cannæ, B.C. 216; and the following year its inhabitants under the command of the brave M. Marcellus succeeded in repulsing the invader. It seems to have been about as important as Pompeii. The Emperor Augustus died here on 19th Aug., A.D. 14, in his 76th year, in the same house and apartment where his father Octavius had breathed his last. In the 5th cent., St. Paulinus, an accomplished poet and Bishop of Nola (b. at Bordeaux in 354, d. 431), is said to have invented church-bells at this Campanian town, whence

the word 'campana' is derived. On 26th June a great festival is celebrated in his honour; eight lofty and gaily adorned towers of light wood-work (so-called 'Lilies') and a ship bearing the image of the saint are drawn through the streets in procession. Near the main railway-station is a circular temple, built of white marble, with a statue of St. Felix. The interior of the *Cathedral* was destroyed by fire in 1870. The Piazza del Duomo is embellished with four antique figures in relief. — Farther on, the first street to the left leads to the Piazza Giordano Bruno, with a monument to the memory of the free-thinker *Giordano Bruno*, born at Nola in the middle of the 16th cent., who on 17th Feb., 1600, terminated his eventful career at the stake in Rome. *Giovanni Merliano* (1478-1559), the sculptor, known as *Giovanni da Nola*, was also born at Nola.

About  $\frac{1}{2}$  M. to the N.E. of the town is situated the *Seminary*, where several Latin inscriptions and the so-called *Cippus Abellanus*, a remarkable inscription in the Oscan language found near Abella, are preserved. Above the seminary (5 min.) is the Franciscan monastery of *Sant' Angelo*, commanding a view of the fertile and luxuriant plain; to the left is Monte Somma, behind which Vesuvius is concealed; to the right rise the mountains of Maddaloni. A little to the E. is a Capuchin monastery, above which the ruined castle of *Cicala* picturesquely crowns an eminence.

Nola is connected with Naples by a LOCAL RAILWAY as well as by the main line ( $16\frac{1}{2}$  M., in  $1\frac{1}{4}$  hr.; fares 1 fr. 70, 1 fr. 30, 85 c.; return-tickets at a reduction of 25 per cent., available till the first train of the following day or for three days on the eve of a festival). The train starts at Naples from the Nola-Baiano Station (Pl. H, 2, 8; p. 49). The line traverses Campania, offering numerous picturesque views. Stations:  $1\frac{1}{4}$  M. Poggioreale; 6 M. Casalnuovo; 8 M. Pomigliano d'Arco; 10 M. Castello di Cisterna;  $10\frac{1}{2}$  M. Brusciano; 11 M. Mariglianella;  $12\frac{1}{2}$  M. Marigliano (carriages to Somma, see p. 119); 13 M. San Vitaliano-Casaferro;  $13\frac{1}{2}$  M. Scisciano;  $15\frac{1}{2}$  M. Saviano;  $16\frac{1}{2}$  M. Nola. — Beyond Nola the railway goes on to:  $17\frac{1}{2}$  M. Cimitile,  $18\frac{1}{2}$  M. Camposano, 19 M. Cicciiano,  $20\frac{1}{2}$  M. Roccarainola, 23 M. Avella-Sperone, and ( $23\frac{1}{2}$  M.) Batano. From Batano carriages ply to Avellino and back in connection with the 1st, 2nd, and 5th trains from and to Naples (through-fares 4 fr. 45, 3 fr. 15, 2 fr. 10 c.; return 7 fr. 20, 5 fr. 25, 3 fr. 65 c.). — Avella is the classic *Abella*, near which are extensive plantations of hazel-nuts, the 'nucis Avellanæ' of antiquity. The aqueduct of the new Neapolitan water-works (p. 32) passes in the vicinity.

$25\frac{1}{2}$  M. Palma (*Albergo della Posta*), picturesquely situated on the slopes of the Apennines opposite *Ottaviano*, with 7500 inhab. and an ancient château, is commanded by an extensive ruined castle on an adjacent hill.

$30\frac{1}{2}$  M. Sarno (*Albergo di Francesca Pinto*), a town with 16,500 inhab., lies on the Sarno, which flows hence towards Scafati and Pompeii. Above it towers a ruined stronghold of Count Francesco Coppola, who took an important part in the 'Conspiracy of the Barons' against Ferdinand of Aragon (1485).

The view now becomes more limited. Tunnel. 35 M. Codola; branch-line to Nocera, see p. 163. — 37 M. Castel San Giorgio. —  $40\frac{1}{2}$  M. Mercato San Severino (*Caffè-Ristorante*, beside the church).

The principal church contains the tombs of Tommaso da San Severino, high-constable of the kingdom of Naples in 1353, and of several princes of Salerno. A road leads from Mercato San Severino to Salerno (a drive of about 2 hrs.); railway in progress, comp. p. 166.

The line now turns to the N. 43 $\frac{1}{2}$  M. Montoro; 52 $\frac{1}{2}$  M. *Solofra*; 54 $\frac{1}{2}$  M. *Serino*.

59 M. *Avellino* (*Albergo Centrale*, well spoken of, obliging landlord, who provides guides for Mte. Vergine; *Albergo delle Puglie*), with 23,000 inhab., the capital of a province, is the junction of a branch-line to *Rocchetta Santa Venera* (see below), which forms, in conjunction with the line from *Rocchetta* to *Gioia del Colle* (R. 19), the shortest route from Naples to Apulia. The name is derived from the ancient *Abellinum*, the ruins of which are 2 $\frac{1}{2}$  M. distant, near the village of *Atripalda*.

From Avellino we may visit Monte Vergine, a famous resort of pilgrims (donkey 4-5 fr. and fee; provisions should be brought from Avellino). There are two routes to the convent. 1. We follow the Road to the W. end of the town and then ascend the bye-road to the right. At ( $\frac{1}{2}$  M.) the cross-roads we proceed to the left to (1 M.) *Loreto*, where the abbot and older monks live in a large octagonal building designed by Vanvitelli. The convent archives and 'spezieria' are also here. — 2. FOOT-PATH. We proceed from the Municipio through the Via Mancini to the prison and on between the gymnasium (left) and the barracks (right) to a villa, the gateway of which we enter. The path to the left, by the brook, ascends through gardens and fields to Loreto. Thence to *Mercogliano*, where donkeys may be procured (1 $\frac{1}{2}$  fr.),  $\frac{1}{4}$  hr. more. A track leading to the right here at the Piazza Michele Santangelo, and soon crossing the road, leads to the stony bridle-path (partly provided with steps) and through wood to (2 hrs.) the convent of *Monte Vergine*, founded in 1119 on the ruins of a temple of Cybele, some remains of which are shown in the convent. The Church contains a miraculous picture of the Virgin, and the tombs of Catherine of Valois, who caused the picture to be brought hither, and of her son Louis of Taranto, second husband of Johanna I. Their effigies repose on a Roman sarcophagus. On the left side of the high-altar is the chapel erected for himself by King Manfred, which, when that monarch fell at Benevento, was given by Charles of Anjou to one of his French attendants. At Whitsuntide (comp. p. 28) and on Sept. 7th about 70-80,000 pilgrims visit the convent, many of the penitents ascending barefoot and crawling on their hands and knees from the church-door to the altar.

From the convent we may ascend to the ( $\frac{1}{2}$  hr.) top of the mountain (4290 ft.), commanding a magnificent survey of the bays and the extensive mountainous district.

64 $\frac{1}{2}$  M. *Prata-Pratola*; 66 $\frac{1}{2}$  M. *Tufo*; 68 M. *Altavilla-Irpino*; 70 M. *Chianche*; 76 M. *Benevento-Porta Rustina*. — 77 $\frac{1}{2}$  M. *Benevento* (p. 198).

FROM AVELLINO TO ROCCHETTA SANTA VENERE, 74 M., railway in 5-6 hrs. (fares 13 fr. 45, 9 fr. 45, 6 fr. 10 c.; no express-train). The line, which crosses 24 bridges and threads 17 tunnels, ascends the valley of the *Calore*, at first towards the E. and then towards the S. Thereafter it descends along the *Ofanto*, at first to the E. and finally to the N. On starting it crosses the valley of the *Sabato* by a viaduct 70 ft. high. 5 M. *Salsa-Irpina*; 6 M. *Paroliæ-Candida*; 7 M. *Montefalcione*; 11 M. *Montemitato*. The Ponte Principe at (14 M.) *Lopio* is 135 ft. above the bottom of the *Calore* valley. 14 $\frac{1}{2}$  M. *Taurasi* is the *Taurasia* of the epitaph of the Scipios at the Vatican. 15 $\frac{1}{2}$  M. *Luogosano-San-Mango*. — 17 M. *Pa-*

*ternopolis*. A few miles to the E., to the N. of the road to *Frigento*, is the lake of *Le Mofete*, the *Lacus Amsancus* described by Virgil (*Æneid* vii, 565). This is a small crater-like basin, on the surface of which large bubbles collect, filled with carbonic acid and hydrogen gas. In dry weather the water evaporates, and the gases, which are deadly to small animals, arise from fissures in the ground. — 20½ M. *Castelfranci*; 23½ M. *Montemariano*; 25½ M. *Cassano*; 27½ M. *Montella*; 30½ M. *Bagnoli Irpino*; 34 M. *Nusco*, with a few antique remains; 38 M. *Sant' Angelo dei Lombardi*; 40 M. *Lioni*; 44½ M. *Morra Irpino*. From (43 M.) *Conza* branch-lines are to run to *Contursi* (p. 215) and *Apice* (p. 200). 51½ M. *Catrano*; 55 M. *Calitri*; 57 M. *Ruvo Rapone*; 62 M. *Montecchio*, on Monte *Vulture* (p. 214); 63 M. *Aquilonia*; 65 M. *Monteverde*; 69½ M. *Piscitolo*. — 74 M. *Rocchetta Santa Venere*, see p. 213.

## 18. From Foggia to Brindisi and the Apulian Peninsula.

RAILWAY to *Brindisi*, 146 M., in 5-6½ hrs.; fares 26 fr. 40, 18 fr. 50, 11 fr. 90 c. (express fares see p. xiv); comp. p. 189. — From *Brindisi* to *Otranto*, 54 M., in 3½ hrs.; fares 9 fr. 75, 6 fr. 85, 4 fr. 40 c. — Excursions in the country are usually made here in two-wheeled *Sciarrabà's* (a corruption of the French 'char-à-bancs'), resembling the Neapolitan *corricoli*. The average charge per day is 6-7 fr., fee included, and the average journey 30-35 M.

*Foggia*, see p. 195. On the right lies the extensive *Tavoliere di Puglia* (p. 195). Beyond it, to the S., rises *Mte. Vulture* (p. 214).

12½ M. *Orta Nova*. — From (22 M.) the station *Cerignola* a branch-railway (¼ hr.) diverges to the town of *Cerignola*, with 26,000 inhab. The surrounding plain is richly cultivated, but almost entirely destitute of trees, which generally form an important feature in Italian fields and enhance the beauty of the landscape. The line approaches the coast. Cotton-plantations begin here. — 32½ M. *Trinitapoli*. Adjacent are the large salt-works of *Margherita di Savoia*. — Beyond (35 M.) *Ofantino* the train crosses the *Ofanto*, the last river of the E. coast, with banks covered with underwood. Between two ranges of hills to the right lies the broad plain on which the battle of *Cannæ* was fought (see p. 205).

42½ M. *Barletta* (\**Albergo-Ristorante Fanfulla*; *Villa di Napoli*, plainer, both opposite the beginning of the *Corso*; *Ristorante del Risorgimento*; British vice-consul A. *Reichlin*) is a seaport-town with 33,200 inhab. and an extensive wine-trade. At the beginning of the *Corso Vittorio Emanuele* stands a bronze statue 14 ft. in height, said to represent the Emp. *Heraclius* (according to others *Theodosius*), and to have been found in the sea. In the *Piazza d'Azeglio* is a monument to *Massimo d'Azeglio* (d. 1866), the statesman, erected in 1880. On the way to the harbour, in the *Piazza Monte di Pietà*, stand *Santa Trinità*, with a baroque façade, and *Sant' Andrea*, with an interesting old portal. At the S. end of the town is the Romanesque *Cathedral of Santa Maria Maggiore*, containing the tomb of a Count of *Barbi* and *Mühlingen* (d. 1566), with a German inscription. The extensive *Castello* dates from the time of *Charles VI.*

In the wars between Louis XII. and Ferdinand the Catholic, Barletta was defended in 1508 by Gonsalvo da Cordova and besieged by the Duke of Nemours. During the siege, among other encounters, a combat took place in the vicinity (between Andria and Corato, see below) between thirteen on each side of the most valiant knights of Italy and France, conducted respectively by Colonna, and Bayard 'sans peur et sans reproche', which terminated in favour of the former.

FROM BARLETTA TO SPINAZZOLA, 41 M., railway in ca. 2 hrs. — 9½ M. *Cannæ*, on the right bank of the Aufidus (Ofanto), occupies the site of the ancient Cannæ, where the Romans were signally defeated by Hannibal, B. C. 216. The Roman army, under the Consuls Lucius Æmilius Paullus and Caius Terentius Varro, consisted of 80,000 foot and 6000 horse, that of Hannibal numbered 40,000 foot and 10,000 horse. After various changes of position the two armies engaged on the right bank of the Aufidus, the right wing of the Romans and the left wing of the Carthaginians leaning on the river. The Gallic and Spanish legionaries opened the battle by a successful attack on the Carthaginian centre, but Hasdrubal, at the head of the Carthaginian cavalry on the right wing, quickly put the Roman horse to flight, and then attacked the legions in the rear. Scarcely a single Roman foot-soldier escaped, 70,000 being left on the field, including Æmilius Paullus the Consul, and 10,000 being taken prisoner. Hannibal lost only about 6000 men. — In 1019 an Apulian and Norman army under Melo of Bari was defeated at Cannæ by the Greek prefect Basilus Bugianus. In 1063 Cannæ was taken and destroyed by Robert Guiscard.

15½ M. *Canosa di Puglia* (*Albergo Genghi*, bad; *Filippo Cursi*, in the Piazza, tolerable), with 16,000 inhab., lies on the slope of a hill. Of the ancient *Canusium*, once a prosperous town, a gate (Porta Varrense, on the road to Cerignola), ruins of an extensive amphitheatre, and other relics still exist. Numerous painted vases, golden trinkets, etc., have been discovered in the neighbourhood. The principal church of *San Sabino*, with several small domes, contains a pulpit and episcopal throne in marble and some antique columns; its pavement is now several feet below the level of the street. In an adjacent court is the tomb of Boemund (d. 1111), son of Rob. Guiscard, one of Tasso's heroes, with bronze-doors by *Ruggiero of Amalfi*. Large olive-plantations in the neighbourhood, which, like the whole of Apulia, also yields excellent wine.

27½ M. *Minervino Murge*; 38 M. *Acquatetta*. — 41 M. *Spinazzola*, on the railway from Gioia del Colle to Rocchetta Santa Venera (see p. 213).

FROM BARLETTA TO BARI VIA ANDRIA, 41 M., steam-tramway in 3½ hrs., four times daily in each direction (fares 4 fr. 90, 3 fr. 50, 2 fr. 10 c.). — 6 M. *Andria* (*Albergo Stella*, clean), with 37,000 inhab., founded about 1046, once a favourite residence of the Emp. Frederick II., whose second wife Iolanthe of Jerusalem died here in 1228, after having given birth to a son (Conrad), and was interred in the interesting old cathedral. His third wife, Isabella of England, who died at Foggia in 1241, was also interred in the cathedral of Andria, but the monuments of these empresses have long since disappeared, having been destroyed by the partizans of Anjou. On the *Porta Santi Andrea*, or *dell' Imperatore*, is a metrical inscription in letters of metal, attributed to Frederick: *Andria fidelis nostris affixa medullis*, etc. The old church of *Santi Agostino* and the adjoining convent belonged to the Teutonic Order during the sway of the Hohenstaufen. — To the S. of Andria, on the summit of the pyramidal *Murgete di Minervino*, is the conspicuous and imposing *\*Castello del Monte*, erected by Frederick II., who frequently resided here, for the purpose of hawking in the neighbourhood. The building is maintained by government. No refreshments are obtainable from the custodian. This height commands a fine *\*View of the sea*, the valley of the Ofanto, Mte. Vulture, etc. Good roads ascend to it from Andria (9½ M.) and from Corato (sciarrabà 6-8 fr.).

A little beyond Andria, in a field by the roadside, is a modern monument called *l'Epitafio*, marking the spot where the above-mentioned encounter between Colonna and Bayard took place. The railway intersects several 'sheep-routes' (see p. 195). — 15 M. *Corato* (Alb. Villa di



Napoli, poor), with 30,000 inhabitants. 20 M. Ruvo (*Luigi Silenzi*, clean), with 17,000 inhabitants, the ancient *Rubi*, famous for the numerous and beautiful vases found in the Apulian tombs in its environs. A good collection of them may be visited in the *Palazzo Jatta*. The tombs have since been covered up again. Various old frescoes were discovered during the restoration of the *Cathedral*. — 24 M. *Terlissi*. — 31 M. Bitonto (*Ab. Centrale*, poor), with 26,000 inhab. and large manufactures of salad-oil. The interesting Romanesque *Cathedral* contains two ambones, one showing traces of Saracenic workmanship, the other apparently dating from the Hohenstaufen period. — Near *Modugno* the tramway-line crosses the railway from Bari to Taranto (p. 209). — 41 M. *Bari*, see below.

The line now skirts the coast. The country is luxuriantly fertile, and is chiefly famous for its large olive-plantations yielding the finest quality of salad-oil. The district where this is produced now extends from Barletta and Canosa, past Bari, to the neighbourhood of Taranto (p. 218). The yield and quality of the olive are extremely fluctuating. A first-rate crop, though very rare, sometimes realises a price equal to the value of the whole estate. Wine is also extensively produced and exported.

50½ M. *Trani* (*Albergo d'Italia*; *Alb. della Vittoria*; *Alb. delle Puglie*; *Risorgimento*) is a well-built seaport with 26,000 inhab. The loftily situated *Cathedral*, built about 1100, still possesses a Romanesque portal and beautiful bronze doors by *Barisano*, a native bronze-founder (1160). Interior barbarously modernised. The crypt and older lower church deserve a visit (adm. on application to *Ispettore Cav. Sarlo*). Near the harbour is the Gothic *Palace of the Doges of Venice*, now a priests' seminary. Above the portal of the adjacent church of the *Ognissanti* is a Romanesque relief of the Annunciation. The churches of *San Giacomo* and *San Francesco* (Romanesque façades) and the *Castello* (now used as a prison) are also interesting. The pretty 'Villa', or public gardens, on the other side of the harbour (sea-baths from June to Sept.), contains two well-preserved milestones from the *Via Traiana*, which led from Benevento to Brindisi viâ Canosa, Ruvo, Bari, and Egnatia. The *Fortino Sant' Antonio* affords a good view of the harbour and cathedral. Excellent wine (*Moscato di Trani*) is produced in the neighbourhood.

55½ M. *Bisceglie*, with 27,000 inhab., the ruins of a Norman fortress, and an old cathedral. The church of *Santa Margherita* contains fine tombs of the *Falconi* (period of the Crusades).

61 M. *Molfetta* (30,000 inhab.), beautifully situated, an episcopal see, was once in commercial alliance with Amalfi. After the death of *Johanna I.* (1382) her husband *Otho*, Duke of Brunswick, was confined in the castle here until released by *Charles of Durazzo* in 1384. — 65 M. *Giovinazzo*, said to have been founded by the inhabitants of *Egnatia* (p. 209), on the destruction of the latter, or by the inhabitants of the ancient *Nettum* (*Natiolum*). 69½ M. *Santo Spirito* and *Bitonto* (see above); the latter lies 4 M. to the W.

77 M. *Bari*. — Hotels. ALBERGO DEL RISORGIMENTO (Pl. a; C, 4), B., L., & A. 2½ fr., bargaining advisable; ALB. CENTRALE (Pl. b; D, 4),



Porto

nuovo

Castello

# BARI

Scala nel 1:15000

Metri

1. Banco di Napoli C. 2.
2. Banco Nazionale C. 2.
3. Cattedrale C. 2.
4. Club Prohann. D. 1.
5. Intendenza di Finanza C. 2.
6. Ospedale civile D. 2.
7. Ospedale Militare D. 4.
8. Palazzo di Città C. 4.
9. Palazzo di Giustizia C. 4.
10. Piazza cimitero D. 4.
11. R. Prefettura C. 6.
12. S. Domenico C. 4.
13. S. Scolastica D. 2.
14. Scuole Normali C. 6.
15. Teatro Piccinni C. 6.

Porto vecchio

Piazza  
CAYOUR

Via Carducci

Via Carducci

Via Carducci

Via Carducci

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at the corner of the Via Piccinni and the Via Cavour; ALB. CAVOUR (Pl. c; C, 4), Corso Vitt. Emanuele 86; ALB. PICCINNI (Pl. d; D, 4), Via Piccinni 12.

**Cafés & Restaurants.** *Railway Restaurant; Risorgimento*, at the Hôt. Cavour; *Cafisch; Stoppani*. — Beer at the *Birreria Antonelli*, Corso Vitt. Emanuele.

Cabs into the town, or per drive, 50 c., after dusk 70 c.; with two horses 70 or 90 c.

**Tramway to Barietta**, from the N.W. of the Giard. Garibaldi, see p. 206.  
**Steamboats.** Vessels of the *Navigazione Generale Italiana*, for Brindisi, the Piræus, Tremiti, Ancona, Venice, and Trieste. Also to Genoa and Marseilles.

**BRITISH VICE-CONSUL**, *Emile Berner, Esq.* — U. S. CONSULAR AGENT, *Nicholas Schuck, Esq.* — LLOYD'S AGENTS, *Marstaller, Hausmann, & Co.*

**Bari**, the ancient *Barium*, which is still, as in the time of Horace, well supplied with fish ('Bari piscosi mœnia'), a seaport, and the capital of a province, with 81,000 inhab., is the most important commercial town in Apulia. It is one of the most ancient bishoprics in Italy, and is now the seat of an archbishop. In mediæval history it is frequently mentioned as the scene of contests between Saracens, Greeks, and Normans, etc. In 1002 it was wrested from the Saracens by the Venetians. William the Bad destroyed the town in 1156, but William the Good restored it in 1169. Bari was an independent duchy from the 14th cent. down to 1558, when it was united with the kingdom of Naples.

The Strada Sparano da Bari leads to the N. from the station and crosses the Piazza Ateneo, in which, on the left, stands the *Ateneo* (Pl. C, 6), containing a technical school and the PROVINCIAL MUSEUM (Director: Dr. Max Mayer; catalogue in preparation).

In Room I is a fine triptych by *Vivarini da Murano*. The next room contains a large collection of Messapian-Iapygian, Greek, and Græco-Italic vases found in the district, the oldest in Cases 2 and 16; an extensive cabinet of coins; Apulian and Greek implements and weapons. In the last room are terracottas, smaller implements, and marble fragments. By the left window is a fine *Silver Dish*, a Tarentine work of the end of the 4th cent. B.C. Parts of it are inlaid with gold, and in the middle of the under-side is a ruby or garnet. The interior is decorated with a relief-medallion of a youth, girl, and dog, surrounded by a wreath of masks. By the right window is Murat's travelling toilet-set. In the middle is a collection of Norman gold coins, with Arabic inscriptions. The corridor contains architectural fragments and inscriptions.

The Strada Sparano ends in the CORSO VITTORIO EMANUELE, which runs from W. to E. and separates the closely-built old town from the new town, or *Borgo*. On the W. the Corso ends in the grounds of the *Giardino Garibaldi* (Pl. A, 4); at the E. end is the *Giardino Margherita* (Pl. D, E, 4), with a bust of Giuseppe Massari (d. 1883), parliamentary deputy and author, beyond which is the *Old Harbour*, now used only by fishing-boats and other small craft. To the S. is the new *Camera di Commercio* with the *Post Office*.

In the middle the Corso expands into the PIAZZA DELLA PREFETTURA (Pl. C, 4), with a statue of the composer *Piccinni*, Gluck's rival, who was born at Bari in 1728. To the S. are the *Teatro Piccinni* (Pl. 15), the *Palazzo di Città*, and the *Tribunali* (the last

two forming the wings of the theatre), and on the N. is the *Prefecture* (Pl. 11). Passing to the left of the prefecture we reach the *Castello* (now a prison, Pl. B, C, 3), which was built in 1169 and afterwards repeatedly strengthened. The castello lies on the *New Harbour*, whence Mte. Gargano is visible in favourable weather. — Farther on is the *Cathedral of San Sabino* (Pl. 3; C, 3), begun in 1027, originally a fine Byzantine building, sadly modernised in 1745. Over the altar of San Rocco is a picture by Tintoretto, and opposite to it one of the School of Paolo Veronese. Modernized crypt (begun in 1034), with an elaborately adorned painting, ascribed by legend to St. Luke and representing *Santa Maria di Costantinopoli*, which is said to have been brought to Bari in 733.

Near the cathedral is the church of *SAN NICOLA* (Pl. D, 2, 3), begun in 1087 for the reception of the relics of the saint, which were brought from Myra in Lycia. The crypt was consecrated by Pope Urban II. in 1089; the church itself, a pillared basilica with numerous later additions, was finished by the Norman king Roger in 1139. On the exterior are tombstones erected to members of noble families of Bari, and to Byzantine pilgrims who died here. The interesting façade is embellished with mediocore statues of the Virgin, San Nicola, and Sant' Antonio di Padova.

The INTERIOR consists of nave and aisles with flat ceiling, borne by double rows of columns, with galleries over the aisles. The transverse arches in the nave did not form part of the original structure; and the baroque additions are now being gradually removed. In the N. aisle is the *Tombstone of Robert, Count of Bari*, 'protonotarius' of Charles of Anjou, who conducted the proceedings against the ill-fated Prince Conradin, and was afterwards assassinated by a nephew of Charles of Anjou on the very spot on which he had proclaimed the sentence (p. 39). He was a member of the Chiurlia family, resident at Bari. — To the right of the high-altar (old tabernacle) is a Madonna with saints, by *Bartolomeo Vivarini* of Murano, 1476. — At the back of the choir is the *Tomb* (erected in 1593) of *Bona Sforza*, queen of Sigismund I. of Poland and last Duchess of Bari (d. 1558), with statues of SS. Casimir and Stanislaus.

At the foot of the right staircase leading to the CRYPT are some early-Christian sarcophagus-sculptures representing Christ and the Evangelists (5th cent.), which were perhaps brought from Mysia. — The crypt itself contains a silver altar with interesting 'Alto-reliefs, executed in 1684 by *Dom. Marinelli* and *Ant. Avitabili* of Naples to take the place of one made by *Ruggero dall' Invidia* and *Roberto da Barletta* for the Servian king Urosius in 1319. Below the altar is the vault containing the bones of the saint, from which a miraculous fluid ('Manna di San Nicola'), highly prized by believers, is said to exude. The festival of the saint, on 8th May, is attended by thousands of pilgrims, chiefly from the Albanese villages.

The TREASURY contains a beautifully illuminated breviary of Charles II. of Anjou, the sceptre of the same monarch, and an iron crown, which is said to have been made at Bari in 1131 for the Norman Roger. Roger himself, Emp. Henry VI. and his consort Costanza, Manfred, and Ferdinand I. of Aragon were all crowned with it in this church. — In 1271 Charles of Anjou presented the church with a colossal bell, which Manfred had intended for Manfredonia, but tradition reports that this giant was melted down and made into five smaller bells about the year 1594. The present bells date from 1578, 1713, and 1830.

To the left of San Nicola is the small but architecturally interesting church of *San Gregorio*, also dating from the 11th century.

The *Lion* in the Piazza Mercantile (Pl. D, 3) bears the inscription 'custos justitiæ' on its collar.

On the old diligence-road to Taranto, about 6 M. to the S.E. of Bari, is the village of *Capurso*, visited by pilgrims on account of the miraculous image of the Madonna del Pozzo. Thence road to Noicattaro, Rutigliano, and Conversano (see below).

FROM BARI TO TARANTO, 72 M., railway in  $4\frac{1}{2}$  hrs. (fares 13 fr., 9 fr. 10, 5 fr. 85 c.). The line leads inland, towards the W., and gradually ascends. 7 M. *Modugno*;  $9\frac{1}{2}$  M. *Bitetto*. On a hill 3 M. to the N. lies *Palo del Colle*, once surrounded by four villages (*Auriccarre*, *Marescia*, *Staglino*, *Battaglia*), of which few traces are left. 14 M. *Grumo Appula*.  $25\frac{1}{2}$  M. *Acquaviva delle Fonti*; about 3 M. to the W. is situated *Cassano*, with a stalactite grotto (key at the Sindaco's); fine view from the suppressed Convento dei Riformati.

34 M. *Gioia del Colle*, junction of the line to Rocchetta Santa Venera (p. 213). The line now traverses the low range of hills which form the S.E. spurs of the Apennines. The scenery becomes of bleak character, the olive-trees disappearing and the fields often looking as if sown with fragments of limestone rocks. 42 M. *San Basilio Mottola*; 48 M. *Castellaneta*, where olives reappear. Beyond the next tunnel the line crosses three deep ravines ('gravine'). 53 M. *Palagianello*; 58 M. *Palagianello Mottola*;  $60\frac{1}{2}$  M. *Massafra*, picturesquely situated on the slope of a 'gravina'. The train approaches the sea. Fine view of the bay. — 72 M. *Taranto*, see p. 218.

84 M. *Noicattaro*, station for the town of the same name, lying 3 M. inland, with large potteries. In the neighbourhood is *Rutigliano*, dominated by the square tower of an old castle. — 89 M. *Mola di Bari* (13,000 inhab.), on the coast. On the hill rising inland, but not visible from the railway, lies the old town of *Conversano*, the ancient *Cupersanum* (700 ft.), with an interesting cathedral and a strong castle, which belonged from 1456 to the Acquavivas, dukes of Atri and counts of Conversano. — 99 M. *Polignano a Mare* is situated on a lofty and precipitous rock, rising above the sea and containing several fine grottoes. The finest of these lies under the new town (entrance by a small door in the old town; key at the house opposite). — 102 M. *Monopoli*, the ancient *Minopolis*, with 12,000 inhab., the residence of an archbishop. The cathedral contains a St. Sebastian by Palma Vecchio. The tower of San Francesco commands a fine view. Near the sea, on the line of the ancient road to Egnatia, several rock-hewn tombs have been discovered. — On the coast between Monopoli and Fasano lies the ruined town ('la città distrutta') of *Egnatia*, the Greek *Gnathia*, now *Anazzo*, where a large number of vases, ornaments, etc. have been found. The ancient walls have been nearly all removed by the peasants to build their cottages.

$110\frac{1}{2}$  M. *Fasano* (Locanda by the Municipio, tolerable), a thriving town with 15,500 inhabitants. The old palace of the Knights of St. John, with its handsome loggie (1509), is now occupied by the Municipio. — 115 M. *Cisternino*.

The train now enters the province of Lecce or Otranto (*Terra d'Otranto*, the ancient Calabria, see p. 214). 123 M. *Ostuni* (Locanda Petruzzo-Angiana) possesses a cathedral with a fine Romanesque façade; the Biblioteca Municipale contains a collection of antiquities. — 129 M. *Carovigno*; 139 M. *San Vito d'Otranto*.

**146 M. Brindisi.** — **Hotels.** GRAND HÔTEL INTERNATIONAL, built by the S. Italian railway company, on the quay, near the landing-place of the P. and O. steamers, R. from 3, A. 1, B. 1½, D. 5, luncheon 3¼-4 fr. — ALBERGO D'EUROPA, in the Strada Amena, leading from the station to the (½ M.) harbour, R. & L. 2½ fr., A. 40 c.; HÔTEL-RESTAUR. CENTRALE, Via Garibaldi, near the harbour, R. & L. 1½-3 fr.; these two tolerably good.

**Cabs.** From the station to the harbour, 1 pers. 60 c., at night 80 c., 2 pers. 1 fr. or 1 fr. 20 c., 3 pers. 1 fr. 20 or 1 fr. 40 c., 4 pers. 1 fr. 50 or 1 fr. 70 c.; per ½ hr. 2 fr. or 2 fr. 20 c., per hr. 3 fr. or 3 fr. 20 c.; trunk 20 c.

**Post Office,** in the Strada Amena. — **Telegraph Office,** at the harbour.

**Steamboats** to Corfu, Syra, and the Piræus (comp. R. 44); also to Ancona, Venice, Trieste, Alexandria, etc.

**BRITISH CONSUL:** *Sig. Spiridioni G. Cocoto.* — **LLOYD'S AGENTS,** *Norwegian Brothers.* — **ENGLISH CHURCH SERVICE** in winter.

*Brindisi*, with 17,000 inhab., the ancient *Brentesion* of the Greeks, and the *Brundisium* (i. e. stag's head) of the Romans, a name due to the form of the harbour which encloses the town in two arms, was once a populous seaport, and the usual point of embarkation for Greece (*Dyrrhachium*) and the East.

Brundisium was a very famous place in ancient history. At an early period it was colonised by Tarentum, and subsequently by Rome, B.C. 245, and it formed the termination of the Via Appia, the construction of which from Capua was nearly coeval with the foundation of the colony. Horace's description (Sat. i. 5) of his journey from Rome to Brundisium, B.C. 37, in the company of Mæcenas, who wished to be present at the conclusion of a new alliance between Octavianus and Antony at Tarentum, is well known. At Brundisium the tragic poet Pacuvius was born, and here, in B.C. 19, Virgil died on his return from Greece (some ruins near the harbour being still pointed out to the credulous as the remains of the house where he expired). The town, when occupied by Pompey, B.C. 49, sustained a memorable siege at the hands of Caesar, who describes the event in the first book of his Civil War. The fleets of the Crusaders frequently assembled in the harbour of Brundisium, and in 1227 several thousand Crusaders perished here from want and disease. The place soon declined after the cessation of the crusades. It was subsequently destroyed by Lewis, King of Hungary, in 1348, and again by a fearful earthquake in 1458, which buried most of the inhabitants beneath its ruins.

In modern times Brindisi has again become the starting-point of the most direct route from Central Europe to the East. The extensive harbour, admirably sheltered from every wind, has been entirely restored. The large steamers of the Peninsular and Oriental Co., etc., are enabled to enter and lie at the quay itself. The N. arm of the harbour, which once bounded the town and extended far into the land, is now nearly dried up. The entrance to the harbour is divided into two channels by an island. In order to prevent the harbour from becoming filled with sand, the N. channel has recently been closed by means of a substantial bulwark of solid stone. The quarantine establishment and a small fort are situated on the island. The fort may be visited by boat, and a fine view enjoyed from the top, and the trip may be extended to the break-water (in all 1-1½ hr., fare 1½ fr.).

On a slight eminence by the quay rises a lofty unfluted Column of Greek marble, with a highly ornate capital, representing figures of gods. Near it are the remains of a second. The

former bears an unfinished inscription, containing mention of a Byzantine governor named Spathalupus, by whom the town was rebuilt in the 10th cent., after its destruction by the Saracens. These columns are said once to have marked the termination of the Via Appia; but more probably belonged to an honorary monument of the Byzantine period, like the column of Phocas at Rome. The other relics of antiquity are insignificant.

The *Castello* with its massive round towers, founded by the Emp. Frederick II., and strengthened by Charles V., is now a bagno for criminals condemned to the galleys. The 11th cent. baptismal-church of *San Giovanni*, with frescoes, is now an antiquarian museum. In the *Cathedral*, now entirely renovated, the nuptials of Frederick II. with Iolanthe of Jerusalem were solemnised in 1225. As the corner of the street beginning opposite is a mediæval house with an elaborate balcony. — Brindisi possesses a public library, presented by a Bishop de Leo, a native of the place. The environs are fertile, but malarious.

*Railway from Brindisi to Taranto, Metaponto, and Naples*, see R. 20.

From Brindisi the train proceeds viâ stations *Tuturano*, *San Pietro Vernotico*, *Squinzano*, and *Trepuzzi*, to —

170 M. *Lecce* (*Alb. Patria; Vittoria; Risorgimento*), the capital of a province and the seat of a bishop, with 26,000 inhab., situated in an unattractive district, not far from the sea.

The church of *Santa Croce*, with its fanciful baroque façade, in the *Piazza della Prefettura*, dates from the end of the 16th century. The adjacent *Prefettura*, an old Celestine convent, is of the same period; it contains a collection of vases (Attic\* Amphora with Poly-nices and Eriphyle; vase with Achilles and Briseïs), terracottas, coins, and inscriptions (open 8-2). Passing through the *Prefettura*, we reach the *Giardino Pubblico*. In the *Piazza*, with the church of *Santa Chiara*, a bronze statue of Victor Emmanuel II., by Mac-cagni, was erected in 1889. Near the *Porta di Rugge* is the church of *San Domenico*, in the baroque style of the 17th cent.; opposite is the *Hospital*, of the end of the 16th century. In the *Piazza del Vescovado* are the *Cathedral of Sant' Oronzo*, built in the 17th cent., the *Seminary*, and the *Vescovado*. In the *Piazza Sant' Oronzo* stand a column with a statue of the saint and a loggia of the 18th cent., now containing a statue of Garibaldi and a library. Hard by is the baroque portal of the *Chiesa Veneziana*. Outside the *Porta di Napoli* lies the *Campo Santo* (closed 12-4 and after Ave Maria), with the church of *Santi Nicola e Cataldo*, built by the Norman Count Tancred in 1180. Of the façade the central part alone, with the beautiful portal, is of ancient date. The corridor to the right of the church is entered by an interesting side-portal.

Lecce occupies the site of the ancient *Lupia*. In the vicinity lay *Rudias*, where Ennius, the father of Roman poetry, was born, B.C. 239 (d.



at Rome 168), now *Rugge*, a place of no importance. — On the coast lies the *Castello di San Cataldo*,  $7\frac{1}{2}$  M. to the E., a favourite point for excursions (electric tramway).

About  $4\frac{1}{2}$  M. to the S.E. of Lecce lies *Cavallino*, with a château in the rich baroque style of the 17th cent.; the owner, the Duca Sigismondo Castromediano de Limburg, admits visitors on their sending their cards.

The train runs from Lecce to ( $29\frac{1}{2}$  M.) Otranto in about 2 hrs. Stations: *San Cesario di Lecce*, *San Donato di Lecce*, *Galugnano*, *Sternatia*. — 179 M. *Zollino*.

FROM ZOLLINO TO GALLIPOLI, 23 M., railway in  $1\frac{1}{4}$  hr. (fares 4 fr., 2 fr. 80, 1 fr. 80 c.). — Stations: *Soletto*, *Galatina*, *Galatone*, *Narad-Galatone* (the ancient *Nereturum* of the Salentini, now an episcopal residence), *San Nicola*, and *Alexio*. — 22 M. *Gallipoli* (British vice-consul and Lloyd's agent, *Al. Zarb*), a seaport, with 11,000 inhab., situated on a rocky island in the Gulf of Taranto, but connected with the mainland by a bridge. It was founded by the Lacedemonian Leucippus and the Tarentines, and is the *Urbs Graia Callipolis* of the Roman geographer Mela, but is called *Anza* by Pliny. Handsome cathedral of the 17th century. The town was formerly celebrated for its oil, which was stored for long periods in subterranean cisterns, and thence drawn off for exportation in a thoroughly clarified condition. Date-palms are frequent in the gardens of the handsome villas. — A steamer plies weekly to Brindisi and Taranto.

184 M. *Corigliano d'Otranto*; 187 M. *Maglie*; 190 $\frac{1}{2}$  M. *Bagnolo del Salento*; 192 M. *Cannole*; 195 M. *Giurdignano*.

199 $\frac{1}{2}$  M. *Otranto* (Inns of *Franc. Penna* and *Saver. De Vito*; Lloyd's Agent, *A. Eggington*), the Greek *Hydrus*, the Roman *Hydruntum*, a colony and municipium, often mentioned by the ancients as a point of embarkation for Apollonia in Epirus, was destroyed by the Turks in 1480, and never recovered from the effects of this cruel blow. It is now an insignificant fishing town with 2000 inhab., and the seat of an archbishop. The castle with its two towers was erected by Alphonso of Aragon and strengthened by Charles V. — The *Cathedral* still contains some columns from a temple of Mercury, which once stood near the village of *San Nicola*, not far from the town. — From the ramparts of the *Castle* the coast and mountains of Epirus are visible in clear weather.

A road skirting the coast leads from Otranto to (31 M.) the *Promontory of Leuca*, viâ *Muro* (to the right), and *Castro*, situated on a rocky eminence by the sea, and therefore supposed to be the *Castrum Minervae*, that point of Italy which, according to Virgil, was first beheld by *Aeneas*; then through a succession of gardens and vineyards to *Tricase* ( $1\frac{1}{2}$  M. from the sea), *Alessano*, *Montesardo*, *Patù*, and finally *Santa Maria di Leuca*, a village on the site of the ancient *Leuca*, not far from the promontory of *Leuca* or *Finisterra*. This is the *Promontorium Iapygium*, or *Salentinum*, of antiquity, the extreme point of Apulia, commanding a noble prospect. In fine weather the lofty Acroceraunian mountains of Albania may be distinguished. We may return for a change viâ *Patù*, *Presicce*, *Ugento* (the ancient *Uxentum*, an episcopal residence), and *Taviano*, to *Gallipoli* (31 M.).

## 19. From Foggia viâ Rochetta Santa Venere to Gioia del Colle or Potenza.

FROM FOGGIA TO GIOIA DEL COLLE, 118 M. RAILWAY to *Spinazzola* in 4 hrs. and thence, after a delay of 6-8 hrs., to *Gioia del Colle* in  $2\frac{1}{2}$  hrs.

From Foggia (p. 195) to (5½ M.) *Cervaro*, see p. 201. — 11 M. *Ordona*, the ancient *Herdonia*, with an ancient bridge, amphitheatre, tombs, etc.; 19½ M. *Ascoli Satriano* (Albergo di Roma, clean), 1½ M. from the station, charmingly situated, the ancient *Ausculum Apulum*, famed for the victory gained here by Pyrrhus over the Romans, B.C. 279. — 24½ M. *Candela*. — 31 M. *Rocchetta Santa Venere*, the junction of the lines to Potenza (see below) and Avellino (p. 204).

Farther on the railway descends the valley of the *Ofanto*, the *Aufidus* of the ancients, to (39½ M.) *San Nicola*, and thence ascends, to the S., the valley of the little *Rendina* to —

45½ M. *Rapolla-Lavello*, where King Conrad IV. died in 1254.

52½ M. *Venosa* (poor inn), the ancient *Venusia*, colonised by Rome after the Samnite war (291 B.C.), is now a town with 7500 inhab., picturesquely situated on the slope of Monte Vulture, not far from a *Fiumara* (p. 237), the 'pauper aquæ Daunus' of Horace (Carm. iii. 30, 11). The *Castle* was erected by Pirro del Balzo in the 15th century. The abbey and church of *Santa Trinità*, consecrated by Pope Nicholas II. in 1058 and recently badly restored, contain the tombs of the founder Robert Guiscard and his first wife Aberarda, mother of Boemund, and several frescoes of the 13th and 14th centuries. The three principal chapels are still distinctly recognised. The handsome court contains numerous inscriptions, columns, and other relics of an amphitheatre, which lay in the neighbourhood.

Near Venosa, on the road to the *Fiumara*, *Jewish Catacombs*, with inscriptions in Hebrew, Latin, and Greek, were discovered in 1853. History records that Jews were numerous here in the 4th and 5th centuries.

An ancient structure of 'opus reticulatum' here is called the *Casa di Orazio*, but without the slightest authority. *Horace*, the son of a freedman, was born at Venusia, on 8th Dec., B.C. 65, and there received his elementary education, after which his father took him to Rome in order to procure him better instruction. He frequently mentions the 'far resounding Aufidus' in his poems, as well as the villages in the vicinity (Carm. iii. 4, 14), such as the lofty *Acherontia*, now *Acerenza* (p. 214), 9 M. to the S.E., the woods of *Bantia*, to the N. of the latter, now *Abbadia de' Banti*, near Genzano, and the fertile meadows of the low-lying *Ferentum* (probably *Forenza*).

On the wooded heights between Venusia and Bantia, in B.C. 208, M. Claud. Marcellus, the gallant conqueror of Syracuse, and the first general who succeeded in arresting the tide of Hannibal's success (at Nola, 215), fell into an ambushade and perished.

60 M. *Palazzo San Gervasio*, a large agricultural village. — 66 M. *Spinazzola* is the junction of the line to Barletta (p. 205). — 77 M. *Poggiorsini*; 89 M. *Gravina*, with a collegiate church and an old château of the Dukes of Gravina; 96 M. *Altamura*, with an old Norman cathedral; 102 M. *Casale d'Altamura*; 109 M. *Santeramo*. — 118 M. *Gioia del Colle* (*Orasio Milano's Inn*), with 14,000 inhab., is the junction for the railway to Bari and Taranto (p. 209).

FROM FOGGIA VÌA ROCCHETTA SANTA VENERE TO POTENZA (p. 216)  
74 M., railway in 6 hrs. (fares 18 fr. 45, 9 fr. 45, 6 fr. 10 c.).

From Foggia to (31 M.) *Rocchetta Santa Venere*, see above.

41 M. **Melfi** (2065 ft.; *Palmieri's Inn*, in the Piazza; *Filom. Savino's*, Via Santa Lucia), with 10,000 inhab., picturesquely situated on a half-destroyed lateral crater on the slope of Monte Vulture. The town has frequently suffered from earthquakes, and was completely ruined by the last one in 1851, since which time it has been rebuilt, without, however, improving in cleanliness. It possesses an old castle of the Norman sovereigns, who often resided here, now restored by Prince Doria as a château. Here, in 1059, Pope Nicholas II. invested Robert Guiscard with the duchies of Apulia and Calabria. The magnificent *Cathedral* of 1155, almost entirely destroyed by the earthquake, has since been rebuilt. The town-hall contains a fine Roman sarcophagus. Melfi is the centre of a considerable trade in wine and oil.

The conspicuous **Monte Vulture** (4365 ft.), an extinct volcano, may be visited from Melfi or Rionero (see below). Horace mentions it as the 'Apulian Vultur'; at that period it formed the boundary between Lucania and Apulia. Calabria extended hence in a S. E. direction to the Iapygian or Salentinian promontory, the modern Capo di Leuca (p. 212); and S. W. lay the land of the Bruttii, as far as the Sicilian straits. Since the middle ages, however, the latter district has been named Calabria, while the ancient Calabria is now the Terra di Otranto.

The former crater of Mte. Vulture is densely overgrown with oaks and beeches, among which lie the two small and deep lakes of *Monticchio*. By the upper lake are the Capuchin monastery of *San Michele*, most picturesquely situated, and the ruined church of *Sant' Ilario*. Above the monastery rises the summit of the mountain, *Il Pizzuto di Melfi* (4360 ft.). The impenetrable woods in the interior of the crater harbour numerous wild boars and also, it is said, wolves. The circumference of the whole mountain is about 37 M.

The railway skirts the slope of the Monte Vulture, traversing several tunnels. — 45½ M. *Barile*. Numerous vineyards.

47½ M. *Rionero-Atella-Ripacandida* (Locanda dei Fiori), a town with 13,000 inhab.; 52½ M. *Forenza*; 59 M. *Castel Lagopesole*, with a Norman castle, also used by the Hohenstaufen as a hunting resort, conspicuously situated on a height above the lake of the same name. — From (62 M.) *Pietragalla* we may walk to (2-3 hrs.) *Acerenza* (Locanda, in the old castle), the *Acherontia* of Horace (comp. p. 213), finely and loftily situated. It is famous for its wine. The crypt of the *Cathedral* has four antique columns of coloured marble, on pedestals with mediæval reliefs. — 65 M. *Avigliano*; 71½ M. *Potenza Superiore*. 74 M. *Potenza Inferiore*, see p. 216.

## 20. From Naples to Brindisi viâ Potenza, Metaponto, and Taranto.

240 M. RAILWAY (express to Metaponto only) in 10½-17 hrs.; fares 43 fr. 65, 30 fr. 55, 19 fr. 65 c. (express fares, see p. xiv).

From Naples to (45½ M.) *Battipaglia*, see pp. 161-166.

50 M. *Eboli* (*Albergo del Pastore*, tolerable), a town with 9000 inhab., situated on the hillside, with an old château of the Prince of Angri, enjoys a fine view of the sea, the oak-forest of

Persano, and the Monte Alburno, as far as the temples of Pæstum. The sacristy of *San Francesco* contains a large Madonna by Andrea da Salerno. Diligence to *Controne*, *Castelcivita*, and *Corleto* on Monte Alburno (see below).

The railway proceeds towards the E., at the foot of the hills. On the right flows the broad and turbulent *Sele*, beyond which rises the *Monte Alburno* (5710 ft.), the *Alburnus* of the ancients, described by Virgil as 'green with holm-oaks'. Scattered groves of oaks and olive-trees are seen at intervals. — 54 M. *Persano*; 61½ M. *Contursi*; the town lies at some distance to the left. In the neighbourhood are numerous sulphur-springs (*solfataras*).

Contursi is the best starting-point for a visit to the upper valley of the *Sele*. A 'Giornaliera' (diligence) in connection with the morning express plies to *Calabritto*, *Laviano*, *Caposele*, and *Teora*. The copious spring forming the source of the *Sele* rises on the *Monte Cervialto* (5985 ft.), at *Caposele*.

The train now follows for a short time the course of the *Tanagro* or *Negro*, the *Tanager* of the ancients. — 65 M. *Sicignano*.

FROM SICIGNANO TO LAGONEGRO, 49 M., railway in 3½-4 hrs. (fares 8 fr. 85, 6 fr. 20 c., 4 fr.; the line is being prolonged to the coast-railway from Battipaglia to Reggio). — The line ascends the valley of the *Tanagro* towards the S.E. 5½ M. *Gaido*; 7½ M. *Petina*. — 10½ M. *Auletta*; on the hill to the left is the village of that name (3000 inhab.). Many traces still exist of the appalling earthquake of Dec. 17th, 1857, through the effects of which 20,000 people perished in the district of Sala and Vallo di Diano alone (see below). — The line crosses the ravine of the *Lontrano* by a lofty viaduct and again approaches the *Tanagro*. To the left lies the village of *Pertosa*, which was partly destroyed in 1857. Below the village is a large cavern, dedicated to St. Michael, whence a brook flows to the *Tanagro*. As far as *Polla* the railway follows the imposing ravine (over 320 ft. deep), which has been formed by the water of the *Valle di Diano* in a rocky ridge stretching to the N.E. from the *Monte Alburno* (see above). — Beyond (17 M.) *Polla*, the ancient *Forum Popili*, we enter the beautiful and fertile *Vallo di Diano*. The valley, 15 M. in length, is traversed by the *Tanagro*, here named the *Calore*, and contains numerous villages. — 21 M. *Atena*, the ancient *Atina* in Lucania, with remains of an amphitheatre, walls, and towers. Diligence to *Brienza* and *Marsiconuovo* (see below).

25½ M. *Sala Consilina* (*Alb. Morino*, dirty; cab to the town, 50 c.), the seat of a sub-prefect, picturesquely situated on a slope, overlooked by a mediæval castle and the wooded summits of the *Monte Cavallo*. — 28½ M. *Teggiano*, the ancient *Tegianum*, formerly called *Diano*, whence the valley derives its name. The river is here crossed by the *Ponte di Silla*, an ancient Roman bridge.

31 M. *Padula*. Below the village is the *Certosa di San Lorenzo*, a fine Renaissance edifice, recently restored and declared a national monument. Three well-preserved colonnaded courts, a large external staircase of somewhat later date, the refectory, and an adjoining room with a tasteful pavement of majolica slabs are interesting. — 35 M. *Montesano*.

[From *Sala*, *Padula*, and *Montesano* beautiful routes lead to the E. to the picturesque *Valley of Marsico*, which is watered by the *Agri*. The chief place is *Marsiconuovo*, a town with 12,000 inhab. in the upper part of the valley. After a ride of 4-5 hrs. the traveller reaches *Saponara*, situated on a steep hill, at the foot of which, in the *Agri* valley, once lay the ancient *Grumentum*. The ruins are insignificant, but a rich treasure of vases, inscriptions, and gems has been found among them.]

41 M. *Casalbuono*. — 49 M. *Lagonegro* (*Albergo del Sirino*), a small town with 4000 inhab., in a wild situation, amidst lofty mountains, is at present

the terminus of the line. The *Monte Sirino* may be easily ascended in 4 hrs. by a beautiful forest-path (chapel at the top).

FROM LAGONEGRO TO SPEZZANO (*Metaponto, Cosenza*), about 40 M., high-road, traversed by a 'Vettura Corriera'. The road winds through profound valleys, passing to the left of the *Lago di Sirino*, the ancient *Lacus Niger*, near the ravines in which the *Sinno*, the *Siris* of the ancients, takes its rise. The (6 M.) village of *Lauria* (inn, on the road, dirty; a better one in the village) lies at the base of a lofty mountain, opposite the huge *Monte Sirino*, and is surrounded by vineyards. Then *Castelluccio*, on an eminence above a branch of the *Lao*, the ancient *Laos*. The road leads hence, viâ *Mormanno* and *Morano*, the *Muranum* of the ancients, on the W. slope of *Monte Pollino* (7325 ft.), to —

30½ M. *Castrovillari* (*Alb. Centrale Aloia; Leon d'Oro*, rooms dirty, cuisine good), a town of 10,000 inhab., situated on two brooks which unite a little lower down to form the *Coscile*. The older parts of the town, at the foot of the ancient Norman *Castello*, are largely deserted on account of the malaria. The church of *Madonna del Castello* at the top commands a fine view. A picturesque road leads from *Castrovillari* to *Lungro* (clean locanda), with its large salt-mines.

Beyond *Castrovillari* the highroad leads through the well-cultivated valley of the *Coscile* viâ *Cammarata* to (40 M.) *Spezzano-Castrovillari*, where we reach the railway from *Sibari* to *Cosenza* (p. 225).

70 M. *Buccino*, a town with 7500 inhab. and an old castle, situated on a hill to the left. In the Rione *San Maurizio*, below the town, are some pre-Roman ruins and numerous Latin inscriptions dating from the Roman *Volcei*. — The line now enters the valley of the *Platano*, which remains visible for some time on the left. Several tunnels. — 71 M. *Ponte San Cono*. — 74 M. *Romagnano*.

A diligence plies twice a day from *Romagnano* to *Vietri*, a picturesquely situated town (4000 inhab.), with a ruined mediæval castle.

The railway now enters the narrow \**Gola di Romagnano*, the romantic gorge of the *Platano*, and ascends it towards the broad mountain-valley of *Muro*. The ravine is so narrow that there is frequently no room even for a footpath beside the river. The train traverses 20 tunnels and galleries (numerous pretty views). 79 M. *Balvano*, on the hill to the right, with a ruined Norman castle. The third tunnel from this point, 1¾ M. in length, passes under the *Monte dell' Armi*. — 83 M. *Bella-Muro*, the station (diligence at midday) for the village of *Bella* and the town of *Muro Lucano* (9000 inhab.), both of which lie about 6 M. to the N. Near *Muro* are some massive mural remains of the ancient *Numistrone*.

Near (85 M.) *Baragiano* the train crosses the *Platano*, which it then quits. — 92½ M. *Picerno*, with 5000 inhab., who make oil, wine, and silk. — 96 M. *Tito*, at the top of the pass, with an extensive view, stretching on the S. to *Monte Pollino* (see above), snow-covered even in June. The village (5000 inhab.) lies 1¾ M. to the right. Diligences run from the station to the town and to *Satriano*, formerly called *Pietrefesa* but now renamed after the deserted town on the height beyond *Tito*.

103 M. *Potenza*. — ALBERGO & RISTORANTE LOMBARDO, service defective, omnibus to the station 1¼ fr.; ALB. LUOGANO. — Caffè Pergola, opposite the Alb. Lombardo; Rail. Restaurant, with bedrooms, well spoken of. — CAB (carrozzella) from the station to the town (¾ hr.), 75 c.

*Potenza*, with 20,300 inhab., is the capital of the province of the same name, which forms part of the old *Basilicata*, a district nearly corresponding with the ancient *Lucania*. The town, almost entirely rebuilt since the earthquake of 1857, lies on an eminence above the *Basento*, which rises on the Monte Arioso not far from this, and falls into the Gulf of Taranto near the ruins of Metapontum. Fine view from the piazza in front of the Cappella di San Gerardo. — The ancient *Potentia*, destroyed by Emp. Frederick II. and again by Charles of Anjou, lay lower down in the plain, at the spot now called *La Murata*, where coins and inscriptions have frequently been found. Remains of various ancient towns have been discovered near Potenza.

An interesting excursion may be made from Potenza to *Acerenza* (p. 214).

The train now follows the picturesque valley of the *Basento*, passing through numerous tunnels. 107 M. *Vaglio*; the village lies to the left of the railway. 113½ M. *Brindisi Montagna*; 117 M. *Trivigno*. 118 M. *Albano*; the town of *Albano di Lucania* is situated on a hill to the N. The train now crosses the *Camastra*, the chief affluent of the *Basento*; fine mountains to the right. 122 M. *Campomaggiore-Pietrapertosa*; to the left, romantic mountain scenery. 129½ M. *Calciano*, the station for *Tricarico*, a town to the N., the seat of a bishop, with 6000 inhabitants. 132 M. *Grassano-Garaguso* (small restaurant); 137½ M. *Salandra-Grottole*. *Grassano* and *Grottole* lie considerably to the N., *Garaguso* and *Salandra* to the S. of the railway. *Salandra*, with its castle, is situated on the *Salandrella*, an affluent of the *Cavone*, which flows into the Gulf of Taranto. — 145½ M. *Ferrandina*, 153½ M. *Pisticci*; the two small towns are at some distance to the S. Farther on the train crosses the *Basento*, which descends in windings to the sea. 161½ M. *Bernalda*, a town of 7000 inhab., with extensive fields of saffron and cotton.

169 M. *Metaponto* (*Rail. Restaurant*, tolerable, R. 3 fr.), near the old castle of *Torremare*, is a solitary station, the name of which recalls the celebrated ancient Greek city of *Metapontum*. *Pythagoras* (p. 222) died here, B. C. 497, in his 90th year, but his philosophy long survived him in the towns of *Magna Græcia*, especially at *Metapontum* itself, *Tarentum*, and *Croton*. When *Alexander of Epirus* came to Italy in B. C. 332, *Metapontum* allied itself with him, and in the Second Punic War it took the part of *Hannibal*. Its enmity to *Rome* on the latter occasion, however, caused its downfall, and at the time of *Pausanias*, in the 2nd cent. after Christ, it was a mere heap of ruins. About 1 M. to the N.W. of the station lie the ruins of a *Doric Temple*, dedicated to *Apollo Lyceus* (p. 218), and called by the peasants *Chiesa di Sansone*; the columns are encased in stucco. — About 5 M. to the N.E. (horse 2-2½ fr.; walking unpleasant in wet weather) is another ancient Greek \**Temple* in the *Doric style*, called *Le Tavole Paladine* by the peasants, who believe each pillar to have been the seat of a Saracen chieftain. Fifteen

columns of the peristyle (ten on the N., five on the S. side) are still standing. The limestone of which they consist is now much disintegrated. — We may return by the right bank of the *Bradano*. The neighbouring farm-houses (*massarie*), such as the *Massaria Sansone*, are built of massive blocks from the ancient walls of the town. On the coast are traces of a harbour now filled with sand. To the S.W. of the temple are rows of tombs which afford an idea of the great extent of the town.

The proceeds of the excavations of 1880 are exhibited in the house behind the railway-station (adm. on previous application to the 'Guardia di Antichità at Bernalda', see p. 217). They include a dedicatory inscription to Apollo Lyceus, which revealed the purpose of the temple; a fragment of a metope, some polychrome terracotta mouldings, and architectural fragments from the same temple; a boar, in the archaic style, carved in sheet-bronze, etc.

*From Metaponto to Reggio*, see p. 221.

The railway from Metaponto to Taranto traverses a flat and monotonous district on the coast. The once fertile country is now very inefficiently cultivated. The train crosses several fiumare (p. 237). — 175½ M. *Ginosa*; 186 M. *Chiatona*.

196 M. *Tarānto*. — *Hotels*. ALBERGO EUROPA, Borgo Nuovo, on the Mare Piccolo, commanding good views, R. 2½-5, L. ½, A. ½, D. 8½ fr.; RISORGIMENTO, Piazza Fontana, ½ M. from the station; ALB. CENTRALE, Piazza Fontana, with view of the Mare Piccolo, R. from 1 fr. 20 c.; AQUILA D'ORO, Piazza Archita; all with restaurants.

*Trattorie and Cafés*. *Café Nicolantonio*, Piazza Archita; *Café Duilio*, Strada Maggiore; several *Cafés* in the Ringhiera, often crowded on Saturdays. Baths beside the Albergo Europa.

Oab from the station to the town, 60 c. — Two omnibus-lines ply in the town: 1st cl. 15, 2nd cl. 10 c.

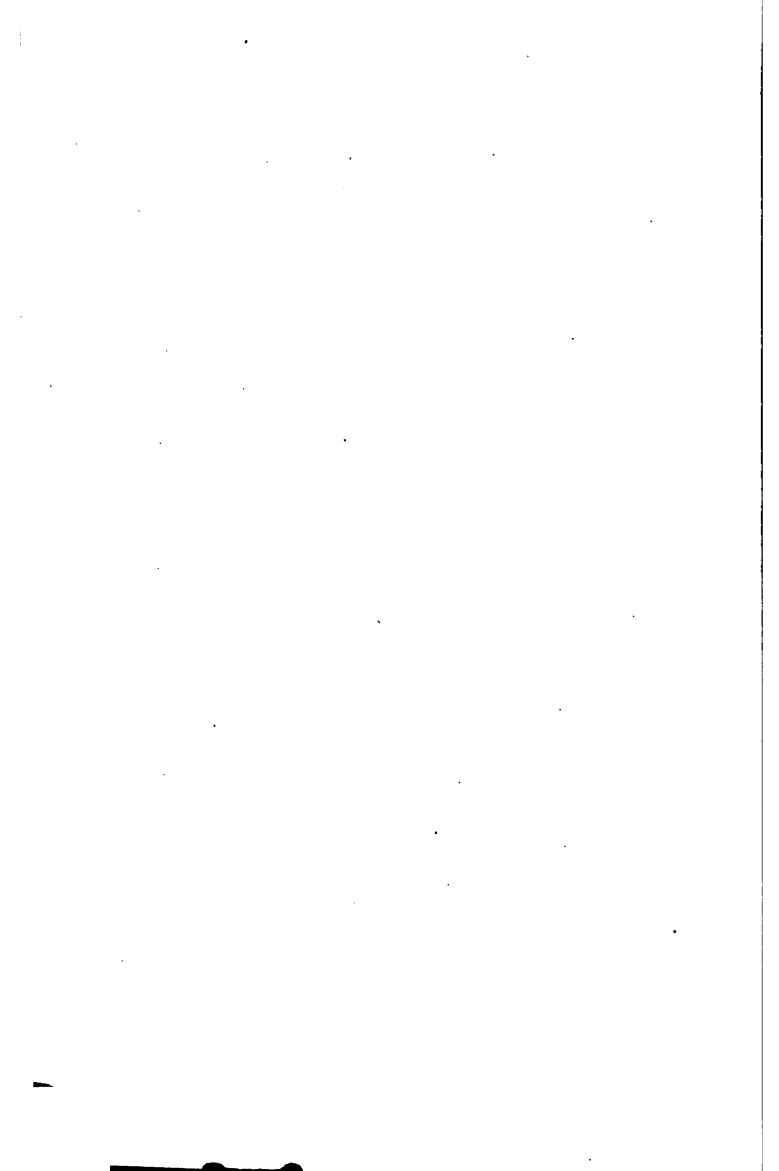
British Vice-Consul, *Hon. W. G. Theisger*. — LLOYD'S AGENTS, *Fratelli Cacace*.

*Taranto*, a town with about 40,000 inhab., is situated in the N. angle of the *Gulf of Taranto*, on a rock which divides the deep inlet here into the *Mare Piccolo* and *Mare Grande* and which is made an island by the canal at Porta di Lecce. The *Mare Grande* is bounded by the *Capo San Vito* on the S.E. The ebb and flow of the tide is distinctly visible under the bridges which connect the island with the mainland, one of the few places on the Mediterranean where it is perceptible. The harbour is protected by two flat islands situated in front of it, the *Choerades* of antiquity, now *San Paolo* (the smaller), occupied by a fort, and *San Pietro*. The entrance to the harbour is between San Vito and San Paolo, on each of which a lighthouse is situated. Towards the N.W. the passage is navigable for small boats only.

*Tarentum*, or *Taras*, as it was called in Greek, founded to the W. of the mouth of the *Galæsus* by Spartan Parthenians under the guidance of Phalanthus, B. C. 707, gradually extended its sway over the territory of the *Iapygæ*, which was peculiarly suited for agriculture and sheep-farming. (The sheep of this district wore coverings to protect their fleeces; comp. Horace, *Carm.* II. 6, 'ovibus pellitis Galesi'.) Excellent purple-mussels were also found here, so that the twin industries of weaving and dying sprang up side by side; and this town seems also to have furn-







ished the whole of Apulia with pottery. Thus through its strong fleet, its extensive commerce and fisheries, its agriculture and manufactures Tarentum became the most opulent and powerful city of Magna Græcia. The coins of the ancient Tarentum are remarkable for their beauty. In the 4th cent. B. C. the city attained the zenith of its prosperity, under the guidance of *Archytas*, the mathematician; but at the same time its inhabitants had become notorious for their wantonness. In the war against the Lucanians Tarentum summoned to its aid foreign princes from Sparta and Epirus, and in its struggle with Rome it was aided by *Pyrrhus* (281), whose general *Milo*, however, betrayed the city into the hands of the enemy. In the Second Punic War the town espoused the cause of *Hannibal*, but was conquered in 209 by the Romans, who plundered it, carried off its treasures of art, and sold 30,000 of the citizens as slaves. In the time of Augustus Tarentum, like Naples and Reggio, was still essentially a Greek town, and its trade and industry were still flourishing ('*ille terrarum mihi præter omnes angulus ridet*', Hor. Carm. II. 6). Subsequently it became quite Romanized. After the reign of Justinian the town, with the rest of S. Italy, belonged to the Byzantine empire. In 927 it was entirely destroyed by the Saracens, but in 967 it was rebuilt by *Nicephorus Phocas*, in consequence of which Greek once more became the common dialect. In 1063 *Robert Guiscard* took the town and bestowed it on his son *Boemund*. At a later period Emp. *Frederick II.* built the castle of Rocca Imperiale. *Philip*, son of Charles II. of Anjou, was made prince of Taranto in 1301.

The modern town, occupying the site of the Acropolis of the ancient city, which extended far towards the S. E., is the seat of an archbishop, a sub-prefect, and other dignitaries, and carries on a considerable traffic in oil, oats, and wheat.

The population is densely packed in confined houses and narrow streets. The town is intersected lengthwise by three streets. The Mare Piccolo is skirted by the *Strada Garibaldi*, inhabited chiefly by fishermen, whose language is still strongly tinged with Greek and is often unintelligible to the other Tarentines. This street is connected by a number of lanes with the narrow *Strada Maggiore*, or main street, the chief business thoroughfare, which intersects the town from N.W. to S.E. The *Strada Vittorio Emanuele*, skirting the coast, affords a view of the bay and the mountains of Calabria, and forms a pleasant evening promenade.

The partly modernised *Cathedral of San Cataldo* was founded in the 11th century. It contains many ancient columns, with antique or mediæval capitals. The chapel of the saint (an Irishman), adjoining the choir on the right, is sumptuously decorated with mosaics and sculptures. By the entrance to the sacristy is the epitaph of Philip of Taranto. The crypt is closed. The tower commands a fine view (best in the evening). — The *Castle*, at the S. end of the town, and the other fortifications date from the time of Ferdinand of Aragon and Philip II. of Spain.

The relics of the ancient city are scanty. The most important is a *Doric Temple*, discovered by Prof. Viola, of which two incomplete columns may be seen in the court of the Santissima Trinità, and some fragments of the stylobate in the Strada Maggiore, close to the Castello. To judge from the heavy proportions of the

columns and the narrow intercolumniation, this is one of the oldest extant examples of the Doric style. — Over the bridge connecting the town with the mainland to the N. of the *Porta di Napoli* runs a Roman aqueduct,  $9\frac{1}{2}$  M. long, known as *Il Triglio*.

The S.E. gate of the town is named the *Porta di Lecce*. The canal which here unites the Mare Piccolo with the Gulf of Taranto is 295 ft. wide, and admits war-ships of the largest size. It is crossed by an iron swing-bridge.

On the mainland towards the S.E., where the larger part of ancient Tarentum was situated, a new quarter, the *Borgo Nuovo* or *Città Nuova*, is now springing up.

The *Museum* (open 9-2) in the former convent of San Pasquale, in the Piazza Archita, contains the antiquities unearthed in the neighbourhood.

Among the contents is pottery, some of rude workmanship and some ornamented with geometric designs, dating from the pre-Grecian inhabitants. The Corinthian vases and their imitations date from the Doric colonists. — The development of the Hellenistic plastic art from the severe style of the 6th cent. B.C. to the more florid taste of the 3rd cent. B.C. is illustrated in numerous votive statues and reliefs. — Among the more noteworthy objects are a few jewels, glass and ivory articles, two fine marble "Heads (one female, from the end of the 5th cent., the other from the 3rd cent. B.C.); and Hellenistic reliefs of marine and land fights between Greeks and barbarians.

Adjacent is the large *Palazzo degli Uffizi*, completed in 1896 and containing law-courts, schools, and municipal offices. Beyond is the *Piazza Venti Settembre*, whence the Strada Giordano Bruno (r.) and its second cross-street (r.) lead to the *Hospital*. Nearer the sea, in the *Piazza Anfiteatro*, lay the remains of the *Amphitheatre*, with cellars. The Strada Giordano Bruno goes on to the *Arsenal*, which has docks 655 ft. long and 130 ft. wide. To the N. of the Piazza Venti Settembre is the entrance to the *Villa Beaumont-Bonelli* (gardener  $\frac{1}{2}$  fr.), with a good view. Near the sea are large heaps of the purple-yielding mussel-shells, dating from antiquity. — From this point we obtain a survey of the *Mare Piccolo*, which is divided into two halves by the promontory *Il Pizzone* and the *Punta della Penna*. Excellent fish abound in this bay. They enter with the tide under the S. bridge, and when returning are netted in great numbers. There are no fewer than 93 different species, and they are largely exported in every direction. Shell-fish are also bred here in vast numbers (oysters and others called *cozze*, the best being the *coccioli*). The situation of the beds is indicated by stakes protruding from the water. The traveller may visit them by boat ( $1\frac{1}{2}$  fr. per hr.), and enjoy his oysters fresh from the sea (about 50 c. per doz. is sufficient recompense; bread should be brought).

The climate of Taranto is somewhat cold in winter, and not unbearably hot in summer. The honey and fruit of the neighbourhood are in high repute, as they were in ancient times. The date-palm also bears fruit here, but it seldom ripens thoroughly.

In the district between Taranto, Brindisi, and Otranto the venomous *tarantola*, or tarantella-spider occurs. Its bite is said by the natives to cause convulsions and even madness, for which evils music and dancing are supposed to be effectual remedies. The latter belief gave rise to the curious tarantella-dancing mania, which was epidemic in S. Italy in the 15-17th centuries.

From Taranto to Bari, see p. 209.

The railway describes a curve round the Mare Piccolo, and then turns to the E. — 204½ M. *Monteiasi-Montemesola*; 208 M. *Grottaglie*; 217 M. *Francavilla-Fontana*. — 221 M. *Oria*, the ancient *Uria*, from which the Doria family is said to derive its origin, a beautifully situated place with numerous palaces and a small museum (in the Biblioteca Municipale). 226½ M. *Lattiano*; 231 M. *Mesagne*.

240 M. *Brindisi*, see p. 210.

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FROM METAPONTO TO REGGIO, 267 M., railway in about 16 hrs. (fares 48 fr. 60, 34 fr. 5, 21 fr. 90 c.).

*Metaponto*, see p. 217. — The railway crosses the Basento and skirts the Gulf of Tarentum. The soil is very fertile, but miserably cultivated. Although quite capable of yielding two crops annually with proper management, it is allowed, in accordance with the old-fashioned system prevalent here, to lie fallow for two years after each crop. In the marshy districts near Metaponto and at other parts of the line the railway company has surrounded the stations and many of the pointsmen's and signalmen's huts with plantations of the *Eucalyptus Globulus*, which have already proved extremely beneficial in counteracting the malarious influences of the district. The train crosses several *fiumare* (p. 237), which were confined within embankments on the construction of the railway. The numerous watch-towers are a memento of the unsafe condition of the coast during the middle ages, which is also the reason of the distance of the settlements from the sea.

5 M. *San Basilio Pisticci*, beyond which the train crosses the *Cavone*. 10 M. *Montalbano*. We next cross the *Agri*, the ancient *Aciris*. 13½ M. *Policoro*, near which lay the Greek town of *Heraclea* (founded by the Tarentines in 432), where Pyrrhus with the aid of his elephants gained his first victory over the Romans, B.C. 280. At *Luce*, in the vicinity, the celebrated bronze Tabulæ Heracleenses (*Lex Julia Municipalis*), now in the Museum at Naples (p. 60), were discovered in 1763.

The train traverses a wood (*Pantano di Policoro*), full of the most luxuriant vegetation (myrtles, oleanders, etc.), and near (20 M.) *Nova Siri* crosses the river *Sinno*, the ancient *Siris*. The line now approaches the sea.

22½ M. *Rocca Imperiale*. The country becomes hilly. 26 M. *Monte Giordano*; 31 M. *Roseto*. To the left, on the coast, is a curious ruin. — The finest part of the line is between Roseto and Rossano. It commands a beautiful view of the precipitous *Monte*

*Pollino* (7850 ft.), never free from snow except in summer, and of the broad valley of the *Crati*, at the head of which rise the pine-clad *Sila* mountains (p. 226). — 34 M. *Amendolara*; 40½ M. *Trebisacce* (a good echo at the station); 47 M. *Torre Cerchiara*.

50 M. *Sibari* (*Rail. Restaurant*, tolerable), formerly *Buffaloria*, junction for the line to Cosenza (R. 21), derives its name from the ancient Sybaris (see below). Malarious district.

The train now crosses the *Crati*, on which the wealthy and luxurious *Sybaris*, founded B.C. 720 by Achæans and Træzenians, and destroyed in 510 by the Crotonians, was situated. Excavations were begun in 1888.

About 6 M. from this point, near *Terranova*, are the scanty ruins of *Thurii*, which was founded by the Sybarites after the destruction of their city. In 443 the Athenians sent a colony thither, and with it the historian Herodotus. Owing to the wise legislation of Charondas, *Thurii* soon attained to great prosperity. It formed a league with the Romans in 282, and was defended by C. Fabricius against the attacks of the Lucanians, but it was afterwards plundered by Hannibal. In 193 it received a Roman colony, and the new name of *Copiae*, but it rapidly declined, and was at length entirely deserted.

58 M. *Corigliano Calabro*. The town, with 11,000 inhab., lies on a height, 4 M. from the station.

65½ M. *Rossano*. The town (*Albergo & Trattoria di Milano*, tolerable, R. from 1½ fr.), with 18,000 inhab., situated on a hill, and possessing quarries of marble and alabaster, is 5 M. distant. This was the birthplace of St. Nilus. The archiepiscopal library contains a valuable 5th cent. MS. of the Gospels, engrossed on purple vellum and copiously illustrated.

The train runs close to the sea through a mountainous district, and crosses the *Trionto*. Stations *Mirto Crosia*, *San Giacomo*, *Pietrapaola*, *Campana*. 85 M. *Cariati*. Farther on, the train traverses plantations of olives, vines, and figs. Stat. *Crucoli*, *Cirò*, *Torre Melissa*, and *Strongoli*. This last, a squalid village with 3000 inhab., situated on a bold eminence 4 M. from the station, and reached by a bad road, was the ancient *Poetelia*, founded, according to tradition, by Philoctetes, and besieged by Hannibal after the battle of Cannæ.

119 M. *Cotrone* (*Albergo della Concordia*, at the entrance to the town; *Alb. Cavour*; carriage from the station ½ fr.; Lloyd's Agents, *Fr. Torromino & Co.*), a thriving little seaport with 9700 inhab., situated on a promontory, was in ancient times the famous Achæan colony of *Croton*, founded B.C. 710, which is said to have been able in 510 to send an army of 100,000 men into the field against Sybaris. After its great victory on that occasion, however, *Croton* declined; not long afterwards the citizens were defeated by the Locrians on the river Sagras, and in 299 the town fell into the hands of Agathocles of Syracuse. During the height of the prosperity of the city, Pythagoras, who had been banished from Samos by the tyrant Polycrates, and was then in his 40th



COLLO  
DI TARANTO

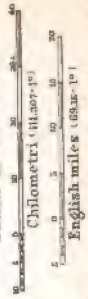
M A R E T





# CALABRIE.

Scala di 1:1350000



Abbreviazioni: C. Capo, G. Golfo, I. Isola, M. Monte, P. P.ta, Punta, S. San, Santa, S.ta, Staz. Stazione, Tr. Torre.

Londini Orientale da Greenwich

16°

17°



17°

16°

46

# COLFO DI TARANTO

# MARE T





# CALABRIE.

Scala di 1:1350000



Abbreviazioni: C. Capo, G. Golfo, I. Isola, M. Monte, P. Poggio, Punta, S. San, Santa, ST. Serra, Sta. Stazione, Tr. Torre.

16° 17°  
Longitudinale da Greenwich



year, established himself at Croton. He attracted a band of disciples and founded his brotherhood here, B.C. 540, but was at length banished in consequence of the jealousy of the citizens (comp. p. 217). On the way to the station are large storehouses for the fruit which is exported hence in considerable quantities. A visit should be paid to the old *Castle*, dating from the reign of Charles V., the highest tower of which commands a fine view (admission by applying to an officer or sergeant).—A pleasant walk may be taken through the *Strada Margherita* to the harbour.

Oranges and olives thrive admirably in the environs, and are largely exported. Liquorice is also a staple product. An introduction to a member of the Baracco family, which is all-powerful in this neighbourhood, will be found of great service (sometimes obtainable through the consuls at Naples).

About 7 M. to the S.E. is the *Capo delle Colonne*, or *Capo Nao*, a low promontory, much exposed to the wind. (Route to it by land  $2\frac{1}{2}$  hrs., very rough; boat 6-10 fr.) As the steamer rounds this cape, the eye is arrested by a solitary column, rising conspicuously on massive substructures above the few modern buildings of the place. This is now the sole relic of the *Temple of Hera* on the *Lacinian Promontory*, once the most revered divinity on the Gulf of Tarentum. The worship of Hera has been replaced by that of the *Madonna del Capo*, to whose church, close to the temple, a number of young girls from Cotrone ('le verginelle') go every Saturday in procession, with bare feet. To the S.W. of this promontory are three others, the *Capo delle Cimiti*, the *Capo Rizzuto*, and the *Capo Castella*.

Beyond Cotrone the train quits the coast, and traverses a hilly district.  $123\frac{1}{2}$  M. *Pudano*. — Near ( $129\frac{1}{2}$  M.) *Cutro* it passes through a long tunnel (5 min.). Stations *Isola-Capo Rizzuto*, *Roccabernarda*, *Botricello*, *Cropani*, *Sellia*, *Simmeri*.

156 M. *Catanzaro-Marina*; about  $\frac{1}{2}$  M. from the station is *La Rocceletta*, the ruins of the mediæval abbey of *Roccella*. — From the *Marina* a branch-line ( $5\frac{1}{2}$  M. in 25 min.; fares 1 fr. 5, 75, 50 c.; comp. p. 229) runs via *Santa Maria* to *Sala*, the station for the loftily situated town of *Catanzaro*.

**Catanzaro.** — **Hotels.** ALBERGO ROMA, CENTRALE, both tolerable; ALBERGO EUROPA. — *Trattoria Centrale*, in the Piazza. Farther along the Corso, *Caf  del Genio*.

*Diligence* at 7 a.m. via Tiriolo (p. 227) to Cosenza in 13 hrs. (fare 11 fr.); returning from Cosenza also at 7 a.m. — *Mule*, 3-5 fr. a day.

*British Vice-Consul*, Signor P. Cricelli. — *Lloyd's Agent*, Vin. Bruno.

*Catanz ro*, with 28,600 inhab. (including the suburbs), the capital of the province of the same name, prettily situated 8 M. from the sea, possesses numerous velvet and silk manufactories, and luxuriant olive-groves. The *Cathedral* contains a *Madonna* with St. Dominic, a good Venetian picture of the 16th century. Fine views are obtained from the campanile and from the *Via Bellavista* (N. side of the town). Near the castle is a small *Provincial Museum* (key at the prefecture, not always obtainable), containing coins, vases, and other antiquities from the Greek settlements of the district (fine helmet from Tiriolo; statuette of *Æsculapius*; among the

pictures, a *Lucretia* by a Venetian master, and a *Madonna* by Antonello da Saliba, 1508). The *Castle* was built by Robert Guiscard. The climate is cool in summer, and snow often lies in winter. Many wealthy families reside here. The handsome Calabrian costume is still frequently seen here, particularly on Sundays.

Beyond Catanzaro the line skirts the coast and passes through several promontories by means of tunnels.

160 M. *Squillace*, the ancient *Scyllaceum*, is perched on an almost inaccessible rock,  $4\frac{1}{2}$  M. from the station and nearly opposite the lofty *Monte Moscia*, which here projects into the sea; it is not visible from the railway.

*Cassiodorus*, the private secretary of Theodoric the Great, was born at *Scyllaceum*, and after the death of his master retired to his native place, where he founded a monastery, wrote a number of learned works, and died in 575, upwards of 90 years old. — To the N. of *Squillace* the *Emp. Otho II.* was defeated in July, 982, by the Arabs, who had crossed over from Sicily. He himself escaped almost by a miracle, and succeeded in reaching *Rossano*, where he met his consort *Theophano*. *Otho* did not long survive this reverse; he died at Rome in December, 963, and was interred in the old church of St. Peter.

The train passes through the promontory by means of two tunnels. Stations: *Montauro*, *Soverato*, *San Sostene*, *Sant' Andrea*, *Badolato*, *Santa Caterina*, *Monasterace-Stilo* (near which are iron-works), *Riace*.  $193\frac{1}{2}$  M. *Caulonia*. The river *Alaro* is supposed to be the *Sagras* of antiquity, where an army of 130,000 *Crotonians* is said to have been utterly routed by 10,000 *Locrians*. On this river lies *Castelvetero*, on the site of the ancient *Achæan Caulonia*, where *Pythagoras* sought refuge after his expulsion from *Croton*.

197 M. *Roccella Ionica*, with 6500 inhab.; the old town, with its ruined castle, is picturesquely situated on a rock overhanging the sea. — Near the station of ( $201\frac{1}{2}$  M.) *Gioiosa Ionica* is a small ancient amphitheatre. From this point the magnificent scenery resembles that of Greece. 204 M. *Siderno Marina*.

$207\frac{1}{2}$  M. *Gerace* (*Alb. Locri*, Via Garibaldi, R.  $11\frac{1}{2}$  fr., clean). The town, with 9600 inhab., and a cathedral, originally Romanesque, in which the antique columns are still extant, lies on the slope of a lofty spur of the Apennines, having risen from the ruins of *Locri Epixephyrii*, the once celebrated colony of the *Locrians*, founded B.C. 683, provided with a salutary code of laws by *Zaleucus* (664), and extolled by *Pindar* and *Demosthenes* for its wealth and love of art. The ruins of the ancient city near *Torre di Gerace* are now concealed by an orange-garden.

The *Passo del Mercante*, a mountain path, leads from *Gerace* through beautiful woods, and over the lofty *Aspromonte*, to *Cittanova*. The top of the pass commands a delightful view of the sea in both directions. Thence viâ *Radicina* to *Gioia Tauro* (p. 220) or to *Seminara*,  $2\frac{1}{2}$  M. to the S.E. of *Palmi* (p. 230), about 37 M. in all.

Stations: *Ardore*, *Bovalino*, *Bianconuovo*. Two tunnels. 228 M. *Brancaleone*. The line now skirts the *Capo Spartivento*, the *Promontorium Herculis* of antiquity, the S.E. extremity of Calabria

(station, 232 M.). Tunnel. 236 M. *Palizzi*. The train turns towards the W. and then nearly to the N. From this point to Pellaro the railway is bounded on the right by barren rocks and sand-hills intersected now and again by the stony beds of the mountain torrents, dry in summer and often overgrown with oleanders. Tunnel. Then: 239½ M. *Bova*; 242 M. *Amendolea*; 247 M. *Melito*.

253 M. *Saline di Reggio*. The train affords a view of the coast and mountains of Sicily, and rounds the *Capo dell' Armi*, the *Pro-montorium Leucopetrae*, which was in ancient times regarded as the termination of the Apennines. Cicero landed here in B.C. 44, after the murder of Cæsar, having been compelled by adverse winds to turn back from his voyage to Greece, and he was then persuaded by citizens of Rhegium to go to Velia, where he met Brutus.

256 M. *Lazzaro*; 260 M. *Pellaro*; 263½ M. *San Gregorio*.

267 M. *Reggio*, see p. 231.

## 21. From Sibari to Cosenza.

43 M. RAILWAY in about 3 hrs. (fares 7 fr. 80, 5 fr. 50, 3 fr. 55 c.).

*Sibari*, a station on the Metaponto and Reggio railway, see p. 222. — 6 M. *Cassano al Ionio*, the station for *Cassano* (9000 inhab.), a beautifully situated town 5 M. to the N., with warm baths, and an ancient castle on a lofty rock. The castle affords a magnificent survey of the valleys of the *Coscile* and the *Crati*, the *Sybaris* and *Crathis* of antiquity. The wild, barren limestone mountains rise here almost immediately from the plain, culminating in the *Monte Pollino*. The *Torre di Milo* is pointed out here as the tower whence the stone was thrown that caused the death of T. Annius Milo, when he was besieging *Cosa* on behalf of Pompey.

10 M. *Spezzano - Castrovillari*; Spezzano is 5 M. to the S. and Castrovillari 9½ M. to the N. of the station (p. 216). Beyond (15 M.) *Tarsia* the train reaches the valley of the *Crati*, which it ascends, crossing several affluents of that river. Stations: *San-Marco-Rog-giano*, *Mongrassano - Cervico*, *Torano - Lattarico*, *Acri - Bisignano*, *Montalto-Rose*, and *Rende-San-Fili*. To the W. are the Calabrian spurs of the Apennines.

43 M. *Cosenza* (*Albergo Excelsior*, new; *Alb. Vetere*, good cuisine, rooms not scrupulously clean; *Alb. Leonetti*, with the good *Trattoria Centrale*), the ancient *Consentia*, once the principal city of the *Bruttii*, is now the capital of the province of Cosenza and an archiepiscopal residence, with 16,700 inhab., including many wealthy landed-proprietors. It lies on the N. slope of a hill which separates the *Crati* from the *Busento* above the confluence of these streams. The town is commanded by a castle (p. 226), the walls of which, though 9 ft. in thickness, have been unable to resist the shocks of earthquakes. Serious damage was sustained from the earthquakes of 1783, 1854, and 1870.

Alaric, King of the Visigoths, died at Cosenza in 410, after he had plundered Rome and made an attempt to pass over into Sicily. His coffin and his treasures are said to have been buried in the bed of the river Buxentius (Busento). The site is unknown, but a tradition of Cosenza places it at the union of the Busento and the Crati, near the station, and now marked by the 'Ponte Alerico'.

The Gothic *Cathedral* contains the tomb of Louis III. of Anjou, who died here in 1435, eighteen months after his marriage with Margaret of Savoy. The church is now being restored according to the ancient plans which have been rediscovered. — Near the *Prefettura* and the new *Theatre* are tasteful gardens. Here a monument, with an allegorical figure of Liberty by Glus. Pacchioni of Bologna, was erected in 1879 to the *Brothers Bandiera* and other participators in the Calabrian rising of 1844. Farther on are several busts: to the right, Bernardino Telesio, the philosopher (d. 1588), to the left, Garibaldi, Cavour, Mazzini. — A picturesque footpath leads from the promenade up the valley of the Crati to the *Castello* (p. 225), which commands a fine view. The return may be made through the valley of the Busento, the entire walk taking about 1 hr.

Beyond Cosenza the railway goes on via *Pedace* to (6 M.) *Pietrattila* (fares 1 fr. 15, 80, 55 c.).

FROM COSENZA TO PAOLA (p. 228) diligence (fine road) daily in 7-8 hrs., starting at 7 a.m. (in summer at 4 p.m.) and returning at 5 a.m. (fare 5¼ fr.).

Another road leads to the E. from Cosenza to *San Giovanni in Fiori* (diligence daily in 12 hrs.; 10 fr.). Thence another diligence plies daily to Cotrone (p. 222). San Giovanni is the principal place in the Sila (locally known as 'Monte Nero'), a lofty and wooded range of mountains, extending about 37 M. from N. to S., 25 M. from E. to W., attaining a height of 6325 ft., and embracing an extensive network of valleys. These mountains, which consist of granite and gneiss, are remarkable for their beauty and fertility; their slopes are studded with numerous villages (picturesque costumes), while higher up they are clothed with chestnuts, oaks, beeches, and pines. The E. and S. slopes descend to the Gulf of Taranto. In ancient times these mountains supplied the Athenians and Sicilians with wood for ship-building, and they were famed for their cattle. The snow does not disappear from the higher regions until the latter end of May or June, after which they afford a delightful summer abode to the natives with their flocks. This beautiful district, which has very rarely been explored by travellers, is still in a very primitive condition. Letters of introduction to influential inhabitants should be procured at Naples or Messina by intending explorers. The best months for the tour are July, August, and September.

The ROAD FROM COSENZA TO PIZZO gradually ascends through a well-cultivated district. The heights are clothed with oaks and chestnuts.

9½ M. *Rogliano*, a town of 5500 inhab., on a hill to the left, commands a charming view of the fertile country and the surrounding mountains, above which, on the right, rises the *Monte Cocuzzo* (p. 229). The road then descends into the ravine of the *Savuto*, the ancient *Sabūtus*, ascends *Le Crocelle di Agrifoglio*, an abrupt ridge of the Apennines, and passes *Carpanzano* and *Coraci*,

whence a direct road leads to the right to *Nicastro*, a station on the railway from Sant' Eufemia to Corace (see p. 229). Beyond *Arena Bianca* our road leads through gorges and wood.

34 M. *Tiriolo*. The small town (*Luigi Greco's Inn*), with 4000 inhab., lies high up on the watershed of the *Corace*, which descends to the Gulf of Squillace, and of the *Amato*, which flows into the Gulf of Sant' Eufemia, the ancient *Sinus Terinacus*. The name *Tiriolo* recalls the ancient *Ager Taurianus*. Numerous antiquities and coins have been found here, among the former a bronze plate (discovered in 1640 and now at Vienna) bearing a decree of the Senate (B.C. 186) against the Bacchanalia. This decree is mentioned by Livy (39, 18).

From *Tiriolo* a road leads to the left, crossing the *Corace*, to (9½ M.) *Catanzaro* (diligence, see p. 228). From this road another, diverging ½ M. to the S. of *Tiriolo*, leads to *Marcellinara*, a station on the Sant' Eufemia and Corace railway (p. 229), 2½ M. from *Tiriolo*.

The road to Reggio crosses the hills and the *Amato*, and then follows the right bank of the stream. The view includes the two gulfs of Squillace and Sant' Eufemia, scarcely 20 M. apart.

Beyond *Casino Chiriaco* we traverse the plateau of *Maida*, where the British troops under Sir John Stuart defeated the French under Regnier and drove them out of Calabria. The route through the fertile but unhealthy plain leads past *Franca Villa* and *Torre Masdella* to *Pizzo* (p. 229).

## 22. From Battipaglia (*Naples*) along the West Coast to Reggio.

248 M. RAILWAY in 11-14 hrs. (fares 45 fr. 20, 81 fr. 65, 20 fr. 35 c.; express fares, see p. xiv). — FROM NAPLES TO REGGIO, 293 M., in 13 hrs. (fares 53 fr. 45, 37 fr. 45, 24 fr. 10 c.). The price of through-tickets to Messina, Palermo, and other Sicilian points includes the transport of luggage and the crossing to Messina.

As the express-trains run at night only, the traveller who wishes to gain some idea of the W. coast of Calabria should drive, on a fine day, along the whole or part of the boldly constructed railway. A supply of provisions must be taken in the carriage. The Neapolitan and Calabrian mountains abut so closely and so abruptly on the Tyrrhenian Sea that the railway has often to burrow its way through the cliffs by means of tunnels. The ancient towns, with their ruined castles, lie picturesquely on the mountain-sides. The inhabitants, many of whom still wear their quaint and many-coloured local costumes, are mostly fishermen or shepherds; but grain and wine, agrumi and figs, olives and the fruit of the *Opuntia cactus* (p. 237) are also cultivated. The last often forms a prickly hedge round the fields. Many short-coursed streams fall into the sea, generally with but a scanty supply of water, but wild and devastating torrents during the rainy season. The railway crosses these and their gorges by lofty viaducts, affording grand and ever-changing views. Beyond the *Capo Vaccano Mt. Etna* and other mountains of Sicily come into sight on the right.

From *Naples* to *Battipaglia*, see pp. 161-166. — From *Battipaglia* to *Pesto (Paestum)*, see p. 166. — The next station (16 M. from *Battipaglia*) is *Ogliastro Cilento*, the village of which name lies at a considerable distance to the left on the hill.



18 $\frac{1}{2}$  M. *Agropoli* (Alb. del Sud, tolerable). The railway leaves the coast, which here juts out to the S.W. to the *Punta Licosa*, the S. horn of the Gulf of Salerno. We skirt the E. side of the *Mte. Stella* (3707 ft.). Several tunnels are threaded before and after (22 $\frac{1}{2}$  M.) *Torchiera*. Beyond (26 M.) *Rutino* we cross the *Alento*. 29 $\frac{1}{2}$  M. *Omignano*; 32 M. *Castelnuovo Vallo*. Soon after leaving (33 $\frac{1}{2}$  M.) *Casal Velino* the line regains the coast, and beyond (38 M.) *Ascéa* it runs close above the sea, which long shows the effect of the yellow water of the *Alento*. Fine retrospect; in front is *Capo Palinuro*. — 42 $\frac{1}{2}$  M. *Pisciotta*. The train passes on the landward side of *Mte. Bulgheria* (4015 ft.). — 47 $\frac{1}{2}$  M. *San Mauro la Bruca*; 50 M. *Centola*. A viaduct bridges the deep valley of the *Mingardo*; the village, with its ruined castle, lies on the rocky slope to the right. — 53 M. *Celle di Bulgheria*; 58 M. *Torre Orsaia*. The *Golfo di Policastro* comes into sight. The small town of (60 M.) *Policastro*, where we regain the sea, was formerly a place of importance, but it was destroyed by Robert Guiscard in 1055 and by the Turks in 1542 and now contains barely 1000 inhabitants. — 62 M. *Capitello*; 64 M. *Vibonati*; 66 $\frac{1}{2}$  M. *Sapri* (Alb. Garibaldi, R. 1 fr.), a flourishing little trading town. Between this point and Sant' Eufemia the mountains abut on the sea without the intervention of a coast plain, and the train has constantly to pierce through the cliffs and cross mountain-torrents. 70 M. *Acquafredda*; 74 M. *Maratea*; 81 $\frac{1}{2}$  M. *Prata d'Aieta-Tortora* (Alb. del Cucù, at Prata). We pass the small *Isole di Dino*, with a singular grotto. 85 M. *Casaletto*; 89 M. *Scalea* (Loc. Orefici). The line crosses the broad bed and plain of the *Lao*. 92 $\frac{1}{2}$  M. *Verbicaro-Orsomarso*; both these little towns lie inland, and above the former rises *Mte. Pellegrino* (6515 ft.). — 94 $\frac{1}{2}$  M. *Grisolia*; 97 M. *Cirella Maierà*, with the island of *Cirella* to the right. 99 M. *Diamante*, (104 M.) *Belvedere Marittimo*, and the following little towns are all finely situated on rocks overhanging the sea. Above rises the *Monte Montea* (5852 ft.), the last summit of the Neapolitan limestone Apennines, which here give place to the Calabrian Apennines, consisting of gneiss and slate. — The line penetrates *Cape Bonifatti* by several tunnels. 113 M. *Cetraro*, supported mainly by the anchovy fishery; 115 M. *Acquapesa*; 117 M. *Guardia Piemontese*, in a lofty situation, with thermal baths; 121 M. *Fuscaldo*, with 10,000 inhab. and the ruins of an old castle.

124 $\frac{1}{2}$  M. *Paöla* (Alb. *Vallitutti*, near the railway), with 8500 inhab., beautifully situated in a ravine and on the slope of the mountain. The town, which carries on an extensive oil and wine trade, is supposed by some to be the *Palycus* of the Greeks, and was the birthplace of San Francesco di Paola (b. 1416), founder of the mendicant order of the Minimi. The road from the station (1 M.) divides at the top of the hill into (r.) the road to Cosenza (diligence daily, see p. 226) and (l.) the calvary road to the (1 $\frac{1}{2}$  hr.) picturesquely

situated convent of San Francesco, established in the 15th cent. and enlarged by the addition of Gothic cloisters in the 17th (now partly used as barracks). — 128 M. *San Lucido*; 132½ M. *Fiumefreddo Brusio*, with a ruined castle, situated between two deep ravines; 135 M. *Longobardi*. We pass under two torrents by means of covered galleries. 138½ M. *Belmonte Calabro*. In the background rises *Mte. Cocuzzo* (5060 ft.), which connects the narrow coast-range, along which the railway runs from *Mte. Montea* (p. 228), with the *Sila* group (p. 226). — 140 M. *Amantéa*, supposed to be the ancient *Amantia* of Bruttium, in a beautiful situation (diligence to Cosenza in 9 hrs. viâ Rogliano, p. 226, daily at 7 a.m., in summer 7 p.m., fare 6 fr. 30 c.). — 145½ M. *Serra-Aiella*. The train crosses the *Savuto* and enters the flatter coast-region bordering the *Gulf of Sant' Eufemia*. — 149 M. *Nocera-Tirinese*; 153 M. *Falerna*; 158 M. *Sant' Eufemia Marina*.

160 M. *Sant' Eufemia Biforcazione* (*Buffet; Mazzocca's Inn*). About 1 M. from the village, and nearer the sea, lay the celebrated Benedictine monastery, founded by Robert Guiscard, but destroyed by the earthquake of 1638.

FROM SANT' EUFEMIA TO CORACE (*Catanzaro*), 21½ M., railway in 1½-2 hrs. (fares 3 fr. 75, 2 fr. 65, 1 fr. 70 c.). — 4 M. *San Biase*. — 6 M. *Nicastro*, an episcopal town on the hillside, in the now ruined castle of which Frederick II. once for several years confined his son, the German king Henry VII., who had rebelled against him in 1235. The latter was drowned in the *Savuto* at Martorano in 1242, and was buried at Cosenza. Route to Cosenza viâ Corace, see p. 226. — 9¼ M. *Ferolito Antico*; 15½ M. *Marcellinara* (to *Tiriolo*, see p. 227); 18 M. *Settignano*. — The railway ends for the present at (21½ M.) *Corace*, but is to be continued to (4 M.) *Catanzaro* (p. 228).

164½ M. *San Pietro a Maida-Maida*; 166½ M. *Curinga*; 171½ M. *Francavilla-Angitola*.

176½ M. *Pizzo*, a small town with 8500 inhab., situated on a sandstone rock on the coast. Below it are the ruins of the old castle where Joachim Murat, King of Naples, who had landed here the day before, was shot on 13th Oct., 1815. Outside the town is a *Monument* to those who perished in the revolt of the brothers *Bandiera* (p. 226).

Beyond Pizzo we reach (178½ M.) *Monteleone - Porto - Santa Venere*, the station for *Monteleone* (*Alb. d'Italia; Alb. Centrale*), a loftily situated town with 12,000 inhab., about 13¼ M. inland, on the site of the ancient *Hipponion*, the *Vibo Valentia* of the Romans. The old castle was erected by Frederick II.

The road from Monteleone to (22 M.) *Rosarno* (p. 230) passes *Mileto* (*Alb. di Prussia*), once the favourite residence of Count Roger of Sicily, whose son, King Roger, was born here. Pop. 5000. It contains the ruins of the abbey of *Santa Trinità* founded by the count, where his remains and those of his first wife *Eremberga* formerly reposed in two ancient sarcophagi which are now in the museum at Naples.

From Mileto a mountain-path leads to the E. to the (5 M.) grand ruins of the once celebrated monastery of *Santo Stefano del Bosco*, situated in a lonely valley at the foot of the Apennines. Near the neighbouring village of *Soriano* are the extensive ruins of the Dominican monastery of *San Do-*

*menico Soriano*, also destroyed by the earthquake of 1783; and, on the farther side of the low ridge of *Monte Astore*, the remains of the *Certosa*, in which St. Bruno established his austere order of Carthusians in 1084, and where he died and was interred in 1101.

183½ M. *Briatico*; 190 M. *Parghelia*. — 192 M. *Tropéa*, a town with 6000 inhab., finely situated on a rock jutting out into the sea. — 196½ M. *Ricadi*; 202 M. *Ioppolo*. Beyond (205 M.) *Nicótera* we cross the *Mésima*. — 210 M. *Rosarno*.

216 M. *Gioia Tauro* (British vice-consul, Angelo Briglia), on the site of the ancient *Metaurum*, a desolate-looking place, situated on the coast to the right, and an extensive depôt of oil. — The line crosses the *Marro*, the ancient *Metaurus*, a river famed for its fish.

222 M. *Palmi* (*Alb. Trinacria*, near the *Giardino Pubblico*, very fair; *Alb. Centrale*; *Ristorante Coscinò*, R. in each case 1½-2½ fr.; cab to the town, more than ½ hr.'s ascent from the station, 1 fr.), with 15,500 inhab., surrounded by magnificent orange and very old olive plantations, and affording beautiful views of the coast and the island of Sicily, particularly from the *Giardino Pubblico*.

The town (450 ft.) is situated about halfway up the *Monte Elia*, which is easily ascended in 1 hr. by a good path through olive-woods. The top commands a superb view of the Faro, the castle of Scilla, the town and harbour of Messina, and the majestic *Ætna* in the background. The N. coast of Sicily is visible as far as Milazzo; out at sea are *Stromboli* and the *Lipari Islands*; to the N. the bay of *Gioia* as far as *Capo Vaticano*. We may descend in 20 min. to the road leading from *Palmi* to *Bagnara*, at a point about 8 M. from the station of *Bagnara* (short-cuts for walkers).

The line from *Palmi* to *Reggio*, traversing chestnut and olive plantations, with continuous views of the sea and coast, leads through one of the most beautiful regions on the Mediterranean, which, however, has suffered much from earthquakes (the last in Nov., 1894). The railway skirts the E. side of the *Mte. Elia* and descends to (228½ M.) *Bagnara*. — 231½ M. *Favazzina*.

234 M. *Scilla* (*Albergo Baviera*, on the Marina), the ancient *Scylla*, with 8000 inhab., noted for its silk and wine. The castle, situated on a promontory commanding the town, once the seat of the princes of *Scilla*, was occupied by the English after the battle of *Maida* (p. 227), and defended for 18 months (until 1808) against the French. Fine view of Sicily, across the Straits of Messina, here 3 M. broad. Numerous swordfish (*pesce spada*) are caught here in July. Ascent of the *Aspromonte*, see p. 232.

The rock of *Scylla*, represented in Homer's *Odyssey* as a roaring and voracious sea-monster — a beautiful virgin above, and a monster with a wolf's body and dolphin's tail below — is depicted by the poets in conjunction with the opposite *Charybdis* as fraught with imminent danger to all passing mariners. The currents and eddies in the straits are still very rapid, but it is now believed that the *Charybdis* of the ancients is by no means exactly opposite to the whirlpool of *Scylla*, as the mediæval proverb '*incidis in Scyllam, cupiens vitare Charybdin*' appears to indicate, but outside the harbour of Messina, 7½ M. from *Scilla*, at the point now called *Garofalo* (comp. p. 334).

242½ M. *Cannitello*. — 240 M. *Villa San Giovanni* (\**Trattoria*), prettily situated. Steamer to Messina, see p. 334.

242½ M. *Catona*, opposite Messina (p. 325). We are now in a region of luxuriant vegetation, with oranges, pomegranates, palma, and aloes. — 244 M. *Gallico*; 245 M. *Archi-Reggio*; 246 M. *Santa-Caterina-Reggio*; 247½ M. *Reggio-Succursale*.

248 M. *Reggio*. — There are three RAILWAY STATIONS here: *Reggio Centrale*, *Reggio Succursale*, and *Reggio Porto*, the last for through-passengers to or from Messina. The express-train has through-carriages, which are run on to the steam ferry-boats.

**Hotels.** \**ALBERGO CENTRALE*, ALB. DEL GENIO, ALB. CAPERRA, well spoken of, all in the Corso Garibaldi. — *Cafés*: *Spinelli*, in the Piazza Vittorio Emanuele; *Giordano*, Corso Garibaldi.

**British Vice-Consul**, *Edw. R. Kerrich, Esq.* — **American Consular Agent**, *Sig. N. Siles*. — **LLOYD'S AGENT**, *Michele Lenzi*.

**Carriages** (stand in the Piazza Vittorio Emanuele), per drive 80 c., at night 1 fr. 20 c.; per hr. 1½ fr., at night 2 fr. 20 c.

**Steamer to Messina** twice daily. One starts at 8.40 a.m. in connection with the express from Battipaglia and crosses in 1 hr. (fare 1 fr. 90, 1 fr. 35, 85 c.). Afternoon steamer (fares 1 fr. 70, 1 fr. 20, 80 c.), see p. 334. — The boats start and arrive at piers. The passage may also be made in one of the Naples mail-steamers, which cross several times weekly (landing or embarkation 50 c.).

*Reggio*, called *Reggio di Calabria* to distinguish it from Reggio nell' Emilia, is the capital of the province of the same name, and an archiepiscopal residence, with 16,000 inhabitants. Known in antiquity as *Rhegium*, it was originally an Eubœan colony, and was peopled in B.C. 723 by fugitive Messenians. Rhegium soon rose to prosperity, but it also early suffered the hardships of war. In 387 B. C. the town was captured and destroyed by Dionysius I. of Syracuse, and in 270 B. C. by the Romans. In the middle ages it suffered the same fate, successively at the hands of Totila the Goth in 549, the Saracens in 918, the Pisans in 1005, Robert Guiscard in 1060, and the Turks in 1552 and 1597. The town was almost entirely rebuilt since the great earthquake of 1783, and it therefore now presents a modern appearance, with its broad and handsome streets extending from the sea to the beautiful hills in the rear, which are studded with numerous and handsome villas.

The *Cathedral*, a spacious basilica with pillars, dates from the 17th cent.; the *Cappella del Sacramento*, to the left of the high-altar, is richly adorned with coloured marble. On the façade is a quotation from the Acts of the Apostles. — The *Strada delle Caserme*, 60 yds. to the S. of the Piazza del Duomo, descends to the sea, where *Ancient Baths* of the Greek and Roman periods, with mosaics and heating apparatus, have been excavated. Adjacent is the *Museo Civico*, containing fine terracottas, lamps, statuettes, and vases (including a few very antique specimens and native examples with curious ornamentation); relief of women dancing, of the 6th cent. B. C., with its architectural framework painted black, red, and yellow; similar fragments of a later date, with elegant ornamentation on a bright red ground; an interesting Laocœon group; mosaics, small bronzes, coins, inscriptions, etc. — Above the cathedral rises the *Castello*.

In the piazza adjoining the railway-station is a statue of Garibaldi. — A military band often plays in the Piazza Vittorio Emanuele, which is embellished with a statue of Italia. — The Strada Reggio Campi, which runs along the heights behind the town, forms a charming promenade with varying views (especially fine by evening-light) of the environs and the Sicilian coast. The distance from Reggio to Messina is about  $6\frac{3}{4}$  M.

EXCURSIONS. At the back of Reggio rises the imposing, forest-clad Aspromonte, the W. extremity of the range which in ancient times bore the name of *Sila*; the highest point is the *Montalto* (6420 ft.). The summit is overgrown with beech-trees, the slopes partly with pines. Here, in the vicinity of Reggio, Garibaldi was wounded and taken prisoner by the Italian troops under Pallavicini, 29th Aug., 1862. The ascent, which is very laborious, is best undertaken from *Villa San Giovanni* (p. 230) or from *Scilla* (p. 230; two mules and one guide for a day and a half 14 fr.). If possible the start should be made early on a moonlight night. The summit, which is reached in 9 hrs., commands an imposing view of the sea, the islands, and Sicily.

To *Scilla*, see p. 230. — Ascent of the *Mte. Etna*, see p. 230. This excursion is best made by taking the train to Palmi, ascending the hill on foot in 1 hr., and descending through beautiful chestnut woods to Bag-nara in 3 hrs.

A STEAMER of the *Navigazione Generale Italiana* plies twice weekly (Mon., 8 a.m., and Wed., 5 p.m.) from *Naples* to *Messina* in 16 hrs. (fare  $35\frac{1}{2}$  fr.; food 5 fr.).

### 23. From Naples to Palermo by Sea.

STEAMERS of the *Navigazione Generale Italiana* daily, starting at 8 p.m., in 12 hrs.; fare 34 fr. 20 c., meals extra (comp. pp. xvi, 24). — The passenger should be on deck early next morning to enjoy the beautiful approach to Sicily and the entrance into the harbour.

The exit from the Bay of Naples is magnificent. In about  $2\frac{1}{2}$  hrs. we reach the strait between the abrupt promontory of Capri and the Punta di Campanella, the extremity of the peninsula of Sorrento. A little later Vesuvius disappears from view. To the left opens the Gulf of Salerno. The steamer reaches the open sea. Early next morning the *Lipari Islands* (R. 33) are seen to the S. (left); later the island of *Ustica* (p. 284) to the W., long remaining visible; then, about 10 a.m., the towering mountains of Sicily; to the extreme right is the *Capo di Gallo*, nearer rises *Monte Pellegrino* (2065 ft.; p. 275), and to the left is the *Monte Catalano* (1230 ft.), with a smaller pointed promontory, guarding the E. entrance to the Bay of Palermo. At length we perceive the beautiful and extensive city. A little to the left of Monte Pellegrino are the lofty *Monte Cuccio* (3445 ft.), *Monreale* (p. 278), and farther distant the *Monte Grifone*. — *Palermo*, see R. 24.

### III. SICILY.

Geography and Statistics . . . . .	234
Historical Notice:	
1. Political History . . . . .	239
2. History of Civilisation and Art . . . . .	245
24. Palermo . . . . .	252
25. Environs of Palermo . . . . .	275
a. Acquisanta. Monte Pellegrino. La Favorita . . . . .	275
b. La Cuba. Monreale. S. Martino . . . . .	277
c. Parco . . . . .	280
d. S. Maria di Gesù. Favara. Campo Sant' Orsola. . . . .	281
e. Bagheria. Soluntum . . . . .	282
Island of Ustica . . . . .	284
26. From Palermo to Trapani . . . . .	284
From Castellammare or Calatafimi to Segesta . . . . .	286
From Castelvetro to Selinus . . . . .	288
27. From Castelvetro (Selinus) to Girgenti . . . . .	297
From Palermo to Sciacca viâ Corleone . . . . .	298
28. From Palermo to Girgenti and Porto Empedocle . . . . .	299
29. Girgenti . . . . .	302
30. From Palermo and Girgenti to Catania . . . . .	307
From Assaro to Caltagirone viâ Piazza Armerina . . . . .	310
31. From Girgenti to Syracuse viâ Canicatti and Licata . . . . .	311
32. From Palermo to Messina by the Coast . . . . .	316
33. The Lipari Islands . . . . .	322
34. Messina . . . . .	325
35. From Messina to Catania. Taormina . . . . .	334
36. From Giarre to Catania round the W. side of Mt. Ætna . . . . .	341
37. Catania . . . . .	344
38. Mount Ætna. . . . .	350
39. From Catania to Syracuse . . . . .	357
40. Syracuse . . . . .	360

**Plan of Tour.** The best seasons for travelling in Sicily, that 'gem among islands' without which, as Goethe says, Italy would lose much of its distinction, are the months of April and May, or October and November. Even in January the weather is often fine and settled (comp. p. 236). The ascent of Ætna in spring is possible, but the best period is August or September, after the first showers of autumn have cleared the atmosphere.

**DAILY COMMUNICATION** is maintained with Sicily by means of the ferry-steamers between Reggio and Messina, plying in connection with the express train from Naples to Reggio (R. 22) and from Messina to Palermo (R. 32). There is also a daily steamer from Naples to Palermo (R. 23).

The principal points in the island may be visited in a fortnight or three weeks. The following distribution of time may be followed: — At Palermo 3-4 days; the towns in the W. part of the island (*Segesta*, *Selinus*,

*Mazzara, Marsala, Trapani*) 4-5 days (*Segesta* and *Selinus* alone 2-3 days); from *Palermo* viâ *Termini* to *Cefalù* 1 day; back viâ *Termini* and *Roccapalumba* to *Girgenti*,  $\frac{1}{2}$ -1 day; at *Girgenti* 1 day; from *Girgenti* viâ *Castrogiovanni* ( $\frac{1}{2}$  day) to *Catania* 1 day; *Catania* and *Mt. Ætna* 2 days; at *Syracuse*  $1\frac{1}{2}$  day; at *Taormina* 1 day; at *Messina*, with excursions to *Reggio* or *Palmi*, 2 days.

The most energetic of travellers, however, will take at least a month to exhaust the beauties of the island. The following routes are the most important: — At *Palermo* 4-5 days; from *Palermo* to *Messina* viâ *Cefalù*, *Tyndaris*, and *Milazzo*, 8 days; *Messina*, with excursions as above, 2-3 days; *Taormina* 1 day; *Catania* and *Ætna* 3 days; stay at *Syracuse* 2-3 days; by railway or steamer to *Girgenti*; at *Girgenti* 1 day; by land in 2 days to *Sciaccia*, *Selinus*, and *Castelvetrano*; thence by *Calatafimi* (*Segesta*) in 1 day, or, if *Marsala* and *Trapani* be included, in 3 days, to *Palermo*.

## Geography and Statistics.

SICILY, Ital. *Sicilia* (Greek *Sikelia* or *Trinacria*), the largest island in the Mediterranean and historically the most interesting, has an area of about 25,800 sq. kilomètres, i. e. about 10,000 Engl. sq. M. and a population of 3,563,000. This irregularly triangular island is a detached fragment of the great Apennine range and like the rest of that range presents the precipitous side on which the rupture took place, i. e. its N. coast, to the Tyrrhenian depression. The oldest geological formations (triassic limestone, gneiss, and granite) are seen on this coast, which is broken by numerous bays and picturesque headlands, such as the limestone masses of *Monte Pellegrino* and *Monte Catalfano* on the Bay of *Palermo*. On or near the N. coast also rise the loftiest mountains in the island after *Ætna*: the *Pizzo dell' Antenna* (6470 ft.), snow-covered for half the year, *Monte Salvatore* (6255 ft.), in the *Madonia Mts.*, *Monte Sori* (6050 ft.) in the *Nebrodi Mts.*, *Rocca Busambra* (5300 ft.), farther from the coast, to the S. of *Palermo*, while on the extreme W. the series terminates in the isolated Jurassic limestone mass of the *Monte San Giuliano* (2485 ft.), the *Eryx* of the ancients. The Italian Apennines, from *Piedmont* to the *Gulf of Taranto*, are flanked by a broad band of the tertiary formation, except only in *Calabria*, where it is merged in the depression filled by the *Ionian Sea*; and behind the great N. watershed in *Sicily*, and occasionally interrupting it, the same characteristic feature appears in the shape of an elevated table-land, sloping gradually down to the shallow *Mare Africano* and drained, like the Italian Apennines, by broad and shallow parallel valleys. The softer rocks have been worn into a chaos of rounded hills by erosion and denudation; and only here and there the harder strata still rise in elevations of 3000 ft. or more above the sea-level, generally crowned by some ancient mountain-stronghold, such as *Castrogiovanni* (*Enna*), *Calascibetta*, etc. The S. coast, which runs in an almost straight line from N.W. to S.E., is moderately steep and is destitute both of promontories and of natural

harbours. Until the diluvial period the island on this side was connected with the present coast of Tunis by a flat table-land. The bones of elephants and other large pachydermata which are found in enormous quantities in the caves of Sicily and Malta testify to the African character of the country at that period. Sicily has been separated from Africa only by those convulsions of the earth's crust that finally united into one sea the separate basins now forming the Mediterranean. Relics of the submerged continent, which we know to have been inhabited by man, are recognized in the flat *Malta Islands*, separated from each other by deep fissures, in the still flatter *Lampedusa*, and in the *Aegadian Islands*, off the W. coast of Sicily. That coast is within 95 M. of the opposite African shore, and in clear weather the dim outline of the African mountains can be thence descried.

The separation of Sicily from the European mainland took place in the subsequent tertiary period, when the entire S. Apennine region was split up into islands by a series of huge fissures radiating from the Tyrrhenian depression. The shallower straits then formed were afterwards closed up again in the course of a later upheaval, which has left distinct traces in the Aspromonte and other terraces of Calabria; but the fissure now represented by the Straits of Messina remained, though it was reduced both in breadth and in depth, and Sicily continued to be an island. Volcanic agency here raised the flat cone of *Mont Ætna* (10,742 ft.), which is 92 M. in circumference, and similar forces determined the character of the S.E. portion of the island, where *Monte Lauro* (3230 ft.) rises as the centre of the Hyblæan mountain-region. Other centres of volcanic activity manifested themselves beyond the limits of Sicily, on the N. and S.W., and to these the *Lipari Islands* and the islets of *Linosa* and *Pantelleria* owe their origin.

From the earliest antiquity the industrial and commercial life of Sicily has centred on its coasts. All the large towns, and indeed nearly all of any historical importance, are seaports. In classic antiquity the principal coast was that which faced towards Greece. Here are situated *Syracuse*, *Catania*, and *Messina*; the two last still of importance, though the first is now but the wraith of the ancient city, once a focus of Greek civilization. But the temples of *Girgenti* and *Selinus* testify that the S. coast also flourished at the same period. The struggle between the Greeks and the Carthaginians resulted in placing the W. half of the island in the hands of the latter, who retained it until the Romans usurped their place and proceeded, with Sicily as a basis, to the conquest of N. Africa. Ten centuries later the tide turned and flowed in the opposite direction; the Saracens, attacking Sicily from Africa, reduced the island to a Mohammedan province. The fate of Sicily was reunited with that of Italy by the Normans; and since that epoch the N. coast, with *Palermo* as the capital, has played the leading rôle in Sicily. On



this coast, within a zone extending to 160 ft. above the sea-level, there are upwards of 2500 inhab. per sq. M. and in the Mt. *Ætna* district there are 970, whereas in the interior there are on an average only 250, and on the S. coast only 190 inhab. within the same area.

The Climate of Sicily has been justly extolled from a very early date. Cicero, who made acquaintance with the island as a government-official, is guilty of but slight exaggeration when he says that the weather is never so bad but that the sun is seen at least once every day. The winter, especially on the coast, is very mild, the mean temp. in Jan. being  $51.4^{\circ}$  Fahr. Rain is then abundant, but the thermometer scarcely ever sinks to freezing-point by day and but rarely at night. A Sicilian January is not unlike the first half of May in N. Europe, when a slight flurry of snow is not unheard of and when fires are still agreeable. In winter mandarins (Nov.), oranges (Jan.) and similar fruits ripen. Nor is the summer-heat excessive; even in July and Aug. the average temp. is only  $77^{\circ}$  or  $78^{\circ}$  Fahr. In harmony with this somewhat limited annual range of the thermometer, extreme seasonal variations in the temperature are rare. In summer the thermometer occasionally rises to  $104^{\circ}$  Fahr., but only during violent sciroccos, which do not occur on more than 12 days annually, fully one half of which fall in winter. These storms are particularly violent on the N. coast, since they owe their heat and aridity mainly to their passing over the central mountain range, thus resembling the Föhn of the Alps.

Sicily is situated on the 38th parallel of N. latitude, so that in winter it lies to the N. of the sub-tropical maximum, which then falls about the Canary Islands, on the E. side of the Atlantic. Even at that season, and to a great depth, the Mediterranean has a temp. of about  $55^{\circ}$  Fahr. and acts upon its shores as a kind of heating apparatus. Over this sea a comparatively low atmospheric pressure uniformly prevails, accompanied by a tendency towards local depressions. Thus from the same causes that produce similar effects in Central and N. Europe all the year round, the S. Mediterranean region (up to about  $40^{\circ}$  N. lat.) is exposed in winter to variable winds, chiefly from the W. and S.W.; and these winds, blowing from lower to higher latitudes, i. e. from the warmer sea to the colder land, are necessarily followed by rain, usually in the form of brief and violent thunder-showers, after which the sun immediately breaks forth again. During the summer months the zone of high atmospheric pressure shifts about  $10^{\circ}$  farther to the N., i. e. to the neighbourhood of the Azores. The S. Mediterranean region then lies to the S. of the wind-shed, and Sicily is exposed to N. winds which, blowing from the comparatively cold sea towards the warmer land, cannot convey any rain. A few showers fall in September, in December the rainfall reaches its maximum, and in May rain again ceases. Thus the year is divided into two approximately equal halves — a rainy season and a dry season.

**Products and Cultivation.** The diversity of the seasons exercises a most potent influence on the cultivation of the soil. The effect of the dry season is most conspicuous in the interior of Sicily, where the unfavourable climatic conditions have been accentuated by the wholesale destruction of the forests. Only about 4% of the area of the entire island, including the mountains, is now under forest. As for many centuries past, the cultivation of the soil is here restricted almost exclusively to the production of wheat, only a few beans and other podded plants being also raised. Thus as early as June the entire country assumes the aspect of a sun-scorched steppe, especially in the districts pitted by sulphur-mines. The yield of the soil is small; not more than 12 bushels of wheat per acre are harvested, as compared with 30 bushels in Great Britain. The reason of this is the fact that the land is entirely in the hands of large estate-owners, while the actual cultivation is carried on by small tenants, using agricultural implements of the most primitive description, and barely extorting a precarious living from their toil. The employment of manure is unknown; the soil when exhausted is merely left fallow for a season.

The coast-districts, especially to the N. and E., offer a striking contrast to the interior. With few exceptions the rivers all dry up in summer, leaving arid and stony channels, known as *Torrenti* or *Fiumare*. (In the map at the end of the Handbook the perennial watercourses are coloured blue, those which dry up in summer brown.) Only vines and various kinds of fruit-trees with roots deep enough to tap the subterranean moisture, or those that can suspend growth for the summer (like N. trees in winter), can remain in existence without artificial aid. But the diligent hand of man finds its way to the tiniest thread of water, trickling deep under sand and stones; and the careful cultivation of the soil, more with the spade than with the plough, has converted the country into a veritable garden. The chief objects of cultivation are *Oranges* and other *Aurantiacea*, originally introduced from the tropics, which require the most liberal irrigation, and numerous sorts of *Vegetables*. Sicily contains 10 million orange, lemon, and citron trees, or two-thirds of the entire number in the whole of Italy. The coast is covered with plantations of valuable fruit-trees, from the Gulf of Castellammare, W. of Palermo, to the promontory of Faro near Messina, and from Messina almost to Cape Passero, with the exception of the treeless plain immediately to the S. of Catania; while the Hyblæan hills are also shaded by orange groves. The fields are enclosed by *Cactus Hedges* (*Opuntia ficus Indica*), the fruit of which, ripening in August and September, is a favourite and important article of food among the poorer classes. The less well-watered spots and the slopes of the hills are occupied by groves of olives, almond-trees, and carob-trees, and by plantations of sumachs, etc. On Mount Ætna oranges (chiefly blood-oranges) flourish up to about 980 ft. above sea-level,

beyond which the supply of water is deficient; nearly every tree has had its niche in the lava-rock hewn by the chisel or blasted for it. Olives flourish at a height of 3000 ft. But the largest areas on the mountain, extending up to 3280 ft., are devoted to *Vines*, especially on the S. and E. sides. *Riposto*, to the E., has become an important wine-shipping port. Hazel-trees and almond-trees are also abundant on the higher slopes of *Ætna*. The hilly country in W. Sicily is another important wine-growing district producing the well-known *Marsála*.

The most luxuriantly fertile region in Sicily is the *Conca d'Oro*, near Palermo, which is covered by an uninterrupted grove of oranges, mandarins, lemons, Japanese medlars, and other fruit-trees. The system of irrigation, dating from the Saracenic domination or perhaps even from the time of the Romans, here attains its most elaborate development. Not only are the springs welling forth at the base of the surrounding precipitous limestone mountains utilized, but even the subterranean waters are tapped and brought to the surface by an extensive net-work of shafts, as in Arabia and Persia. About 100 steam-engines are employed in pumping the water, besides which there are innumerable *Nórie* or water-engines, and wells of the usual kind. The most famous of the springs mentioned above is the *Mar Dolce*, on the Monte Griffone, which yields 100 gals. of water per second. Artificial irrigation has increased the gross yield of the land from 100 to 2000 fr. per hectare (*i.e.* from 32s. to 32l. per acre); and the proprietor of springs yielding not more than 1 qt. per second, enjoys an annual rental from it of 3000 fr. So fertile is the soil that even without the stimulus of irrigation, three different growths, such as olives, vines, and barley or the like, frequently flourish side by side.

A considerable fraction of the population is employed in trade. The tunny-fisheries and sardine-fisheries are also important. Sulphur-mining, which was at one time very considerable, as Sicily is almost the only region where the pure mineral is found in large masses, is steadily declining in face of the growing competition in sulphur-production elsewhere. The annual value of the sulphur mined in Sicily, which was at one time 40 million francs, had sunk in 1895 to 22 million francs. Many of the mines have ceased working, and thousands of labourers have been turned adrift, thus losing even the scanty rate of pay, that has always prevailed in the sulphur-works. These circumstances, combined with the general poverty-stricken character of the agriculture, the loss of the French market for native wines, and the disease which has attacked the fruit trees far and wide, have reduced Sicily to a very desperate economical condition, in spite of all its rich natural blessings and in spite of all the frugality of its inhabitants. To the same causes are due the increasing emigration of the people and the perpetual recrudescence of internal commotions.

## Historical Notice.<sup>†</sup>

### 1. Political History.

**FIRST PERIOD.** According to the traditions of ancient Greek mariners, Sicily was once inhabited by Cyclopes, Gigantes, Loto-phagi, Læstrygones, etc., whom Sicilian historians have endeavoured to classify into iron-workers, stone-workers, farmers, and gardeners. The most ancient inhabitants of Sicily were a prehistoric race, the only certain traces of whom are the flint implements found in various parts of the island and perhaps a few of the stone monuments. They were followed by the *Sicani*, who were believed by some authorities to be of Iberian, by others of Celtic origin. It is more probable, however, that they belonged to an Italian race. They dwelt at first in the E. part of the island, but within the period embraced in history are found only in the W., between the Tyrrhenian Sea (Hykkara) and the Libyan Sea. The deserted territory of the Sicani to the E. was taken possession of before B.C. 1000 by the *Sikeli*, a tribe related to the Latins, which, as some authorities believe, had already had a warlike history and made maritime raids upon Egypt. They dwelt in the S.E. corner of the island, in the middle of its E. half, especially in the valley of the Symæthus, and on the N. coast. Their principal towns were: *S. Hybla*, *Menæe* (Mineo), *Morgantium*, *N. Hybla* (Paternò), *Centuripe*, *Agyrion* (Agrigento), *Assorus* (Assaro), *Aluntium* (San Marco), and *Agathyrnum* (near Capo Orlando). The *Phoenicians*, coming from the E., founded numerous colonies on the coast, and the *Elymi*, supposed to be descended from the Trojans, occupied *Segesta*, *Eryx* (with the sanctuary of Aphrodite), *Entella*, and other settlements. The *Greeks* make their appearance in Sicily in B.C. 735, when the Ionian Theocles of Chalcis (or Athens) founded *Naxos*, at the mouth of the Cantara. During the following year Dorians from Corinth under *Archias* founded *Syracuse*; and in 728 *Megara Hyblæa*, another Dorian colony, was settled by Lamis of Megara. *Zankle* (afterwards *Messana*) was peopled by Ionians, who also founded *Leontinoi* and *Catana* (729). A Dorian character was impressed upon the S. coast by the foundation of *Gela* (Terranova) by Rhodians and Cretans in 689, of *Selinus* by Megara in 628, and of *Acragas* (Girgenti) by Gela in 581. The Dorians also made themselves masters of the S.E. corner of Sicily through the Syracusan colonies of *Acrae* (664), *Casmenæe* (624), and *Camarina* (599). *Himera* (648), the only Greek colony on the N. coast, was a joint settlement, in which the Ionian element preponderated. The occupation of the Lipari Islands in B.C. 580 marks the close of the

<sup>†</sup> See *E. A. Freeman's* short history of Sicily in the 'Story of the Nations Series' (1892) and his large, unfinished 'History of Sicily' (vols. I-III, 1891-92).

spread of the Hellenic power in Sicily, and the beginning of the Semitic reaction. The Phœnicians, who on the approach of the Greeks had retired to *Solus* (or *Soloeis*), *Panormus*, and *Motyæ*, now placed themselves under the protection of Carthage and thus imposed a check upon the farther progress of Hellenisation. The Sikelians in the E. part of the island, however, became almost entirely subject to the Greeks.

The Greek colonies, as they grew in population, soon began to suffer from internal dissensions between the different classes of citizens. This led to the formation of codes of law, of which that of *Charondas* of Catana is the most famous, and to the establishment of tyrannies, a form of government which attained its most characteristic development in this island. The most notorious of the ancient tyrants was *Phalaris* of Acragas. About the year 500 we find tyrants ruling over most of the cities, of whom *Gelon* of Syracuse and *Theron* of Acragas, united by ties of family and interest, rescued the Greek sway from the perils which threatened it, when, at the time of the 2nd Persian War, the Greeks of the western sea were attacked by the Carthaginians. In 480, however, the Greek cause was victorious at the battle of *Himera*, the Salamis of Sicily. The short but brilliant golden age of Hellenic Sicily now began, sullied only by the destruction of the Chalcidian towns of the E. coast by Gelon and Hiero. The greater number of the temples and aqueducts at Syracuse, Girgenti, Selinus, *Himera*, etc., the ruins of which excite such admiration at the present day, were erected between 480 and 450. But internal municipal struggles, fomented by the democratic parties of the different cities, and the renewed antagonism of the Doric and Ionic-Achæan elements paved the way for a catastrophe, to which the great Athenian campaign against Syracuse in 413 contributed. Previously to this the Greeks had a formidable enemy to subdue in *Ducetius* of Netum (Noto), who united the towns of the Sikeli in a confederacy against the Greeks (461-440), but this league was compelled to succumb to the united forces of Syracuse and Acragas. What the Sicilians had failed in effecting was now attempted with more success by the great power of Africa. The Carthaginians began their most formidable attacks. Selinus and Himera were destroyed by them in 409, Acragas taken in 406, Gela and Camarina conquered and rendered tributary to Carthage in 405, and Messina razed to the ground in 396. These events were instrumental in causing the rise of *Dionysius I.* in Syracuse (406), who extended and fortified the town, and after a war of varied success finally drove back the Carthaginians in 382 to the Halycus (Platani). Down to his death in 367 Dionysius was master of the destinies of Syracuse, and with it of Sicily; the greater part of Magna Græcia was also subject to his sway, and he even intervened several times with effect in the affairs of Greece itself. Syracuse never again attained to such a pinnacle of power. On his death dissensions began

anew. *Dionysius II.* was inferior to his father, and *Dion* able as a philosopher only. *Timoleon*, however, succeeded in 343-336 in restoring some degree of order, defeated the Carthaginians in 340 on the Crimissus (Belice), and again restricted their territory to the W. of the Halycus. But even his brilliant example availed little to arrest the increasing degeneracy of the people. In 317-289 *Agathocles* usurped the sovereignty of Syracuse, and in 310 the Carthaginians besieged the city, although unsuccessfully. The brilliant African campaign of *Agathocles* was without enduring result. *Pyrrhus* too, who had wrested the whole island as far as Lilybæum from the Carthaginians, soon quitted it again for Italy (278-276), dissatisfied with the prevailing anarchy and disunion. In 274 *Hiero II.* usurped the tyranny of Syracuse. His siege of *Messana*, of which Campanian mercenaries, or Mamertines, had treacherously taken possession, compelled the latter to sue for Roman aid. Thus it was that the Romans obtained a footing in the island, and the struggle between them and the Carthaginians, who had supported *Hiero*, now began. The chequered contest for the sovereignty of Sicily lasted from 264 to 241. *Hiero*, who in 263 had become an ally of Rome, ruled over a small independent kingdom on the E. coast, even after the final expulsion of the Carthaginians. After the death of *Hiero II.* his successor *Hieronymus* espoused the cause of *Hannibal*, in consequence of which Syracuse was besieged by *Marcellus* in 214-212, taken, and sacked. In 210, after the conquest of *Agrigentum*, the island became the first Roman province, and was divided into two districts or *quæsturæ*, *Lilybæotana* (with the capital *Lilybæum*, now *Marsala*) and *Syracusana*.

SECOND PERIOD. At first the Romans endeavoured to improve the agriculture of the island, which had suffered seriously during the protracted wars, with a view to render Sicily a more profitable province. The system of cultivation borrowed from the Carthaginians was indeed successfully employed in rendering Sicily the granary of Italy, but at the same time it proved the occasion of the *Servile Wars* (139-131 and 104-101), which devastated the island to a greater extent than the Punic wars. Under the Roman governors the ancient prosperity of Sicily steadily declined. The notorious *Verres* in particular impoverished it greatly during his term of office in 73-71. The civil war between *Octavianus* and *Sextus Pompeius*, who had made himself master of Sicily (43-36) but was defeated by *Agrippa* in the naval battle of *Naulochus* (on the N. coast, near *Mylæ*), also accelerated its ruin, so that *Augustus* was obliged in a great measure to repeople the island and re-erect the towns. Little is known of its internal affairs after this date. With regard to the dissemination of CHRISTIANITY in Sicily numerous traditions are current, and are preserved in the different martyrologies. It is recorded (Acts xxviii. 12) that *St. Paul* landed at Syracuse on his journey to Rome and spent three days there,

and the evidence of monuments goes to confirm the local legends of missionaries from the E., and to refute the later pretensions of Rome to the establishment of Christianity in Sicily. Syracuse would thus seem to have taken an important part in the spread of the Christian religion. After the end of the 3rd cent. the new religion made rapid progress, and in the reign of Constantine it had become practically the universal faith, though heathens still existed in Sicily down to the 6th century.

After another servile war had devastated the country (A.D. 259), Syracuse began, in 278, to suffer from the incursions of barbarian hordes, when it was plundered by a mere handful of wandering Franks. In B.C. 27 Sicily had become the first of the ten senatorial provinces, according to Augustus's distribution of the empire, and then a province of the diocese of Italy, according to the arrangement of Diocletian; and in 395 it was attached to the W. empire. In 440 *Genseric* besieged Palermo and conquered Lilybæum (Marsala). *Odoacer* made himself master of Sicily, and the island afterwards became subject to the *Ostrogoths*. In 535 *Belisarius* brought it under the sway of the Eastern emperors, who retained it till its conquest by the Arabs. — The Romish church had great possessions in Sicily, and Pope Gregory I. was a zealous promoter of the cultivation of the island. *Constans II.* even transferred the seat of the E. empire to Syracuse in 663, but he was murdered there in 668, and the city was plundered by the Arabs the following year, although they were unable to maintain its possession.

**THIRD PERIOD.** In 827 the *Saracens*, under *Asad-ibn-Forât*, on the invitation of the governor Euphemius, landed near Mazzara. Four years later Palermo fell into their hands, and that city now became the capital, and swayed the destinies of the island. The *Saracens*, conquering one city after another, overran the whole island, and in 878 Syracuse was taken by *Ibrahim-ibn-Ahmed*. Although the Christians could now maintain themselves in the N.E. angle of the island only, and even there were deprived of Taormina in 902, and finally of Rometta in 965, yet the establishment of a lasting peace was rendered impossible by the antagonism between their Arabian and Berber conquerors, which continually led to sanguinary conflicts. To these evils were added the changes of dynasties. At first the *Aghlabites of Kairavan* ruled. Then Sicily became an independent emirate under the *Fatimite Sovereigns* of Egypt. The latter half of the 10th cent. was the most prosperous period of Sicily under the Mohammedan sway. But the sanguinary struggles of the Sunnites and Shiites in Africa, where the Zirites had usurped the supremacy, were soon transplanted hither, and the insurrection of several cities accelerated the downfall of the Arabian dynasty. In spite of these unfavourable circumstances, the prosperity of the island had during this period considerably

increased, and agriculture, industry, and commerce had progressed so greatly that the Norman conquerors found the island a most valuable acquisition.

About the middle of the 11th cent., after an ineffectual attempt to conquer the island had been made by George Maniaces, a Greek, in 1038-41, *Robert* and *Roger de Hauteville*, sons of *Tancred* of Hauteville in Normandy, went to Italy on the invitation of their elder brothers, who had declared themselves Counts of Apulia. Robert, subsequently surnamed *Guiscard*, i.e. 'the Shrewd', compelled the pope to invest him with the Duchy of Apulia, and then, after Ibn-Thimna of Syracuse had already invoked his aid, proceeded from Mileto with his brother Roger to conquer Sicily in 1061. The first expedition did not immediately produce the desired result. But ten years later they returned, and by 1090 the entire island was subdued. The line of Robert Guiscard having become extinct in 1127, the second son of Roger, *Count Roger II.*, united the whole of the Norman conquests under his sceptre, and caused himself to be crowned as king at Palermo in 1130. During his reign Sicily prospered, and its fleets conquered the Arabs and the Greeks, from whom they wrested a portion of ancient Greece (Romania). He was succeeded by his second son *William* (1154-86), surnamed by the monkish and feudal chroniclers 'the Bad', who was followed by his son *William II.*, 'the Good' (d. 1189). After the death of the latter a contest as to the succession arose. *William II.* had given his aunt *Constance*, daughter of Roger, to *Henry VI.*, son of *Frederick Barbarossa*, in marriage, and that monarch now laid claim to the crown. The Sicilians, however, declared themselves in favour of *Tancred of Lecce*, a natural son of Roger. On his death shortly afterwards he was succeeded by his son *William III.*, whom *Henry VI.* had less difficulty in subduing (1194). *Henry* did not long enjoy his conquest, and died at Messina in 1197. He was succeeded by the Emperor *Frederick II.*, as *Frederick I.* of Sicily, whose exertions in behalf of Sicily have been so highly extolled by posterity. In 1250-54 his second son *Conrad* occupied the throne; then *Manfred* until the battle of Benevento in 1266; and in 1268 *Charles* of Anjou caused the last scion of the Germanic imperial house to be executed (see p. 39).

FOURTH PERIOD. *Charles of Anjou and Provence* maintained his supremacy in Sicily, with which he had been invested by Pope Clement IV., for but a brief period. The massacre of the *Sicilian Vespers* (1282) was an expiation of the death of *Conradin*. Messina defended itself heroically against the attacks of *Charles*; and *Peter of Aragon*, son-in-law of *Manfred*, became master of the island. But its decline dates from this period. It was repeatedly devastated by the interminable wars with the Anjous of Naples, while the nobility, such as the *Chiaramonte* and the *Ventimiglia*, attained to



such power as to render systematic administration on the part of the government impossible. In 1410, when Sicily became an appanage of the kingdoms of Naples and Spain, it still retained its freedom of internal administration. But this very privilege proved prejudicial to it, whilst its external defence against the barbarians was neglected. During the second half of the 18th cent. many mediæval institutions were swept away by the advance of civilisation, and in 1812 Sicily was finally rescued from the condition of a mediæval feudal state. In that year the Sicilian Estates, under the influence of the English general *Lord William H. C. Bentinck*, whose troops were then protecting the island against Napoleon, passed a constitution on the English model. But three years later this was again abrogated. The misrule of the Bourbons, and the popular antipathy to the union with Naples, led to a sanguinary revolt on July 14th, 1820, which, however, was repressed by the Neapolitan generals *Florestan Pepe* and *Coletta*. The cholera epidemic, also, of 1837, which the people attributed to the fault of the government, was followed by renewed disturbances. At the revolution of Jan. 12th, 1848, Sicily appointed a government of its own under the noble *Ruggiero Settimo*, and maintained its independence against Naples for a year and a half. Among the leaders of the people at this time were the *Marchese Torrearsa*, *Prince Butera*, *Stabile*, *La Farina*, and the brothers *Amari*. In September, 1848, however, Messina was laid partly in ruins by the fleet of Ferdinand II. ('*Re Bomba*'), in the following April Catania was captured, and in May Palermo. During these struggles the inspiring idea of a comprehensive national unity had impressed itself on the Sicilians, and when in 1860 Northern Italy became united under the house of Savoy, revolts once more broke out in the two chief towns of the island. *Garibaldi*, with 1000 volunteers ('*i mille*'), landed in Sicily at Marsala on May 11th, 1860, and after a victorious battle at Calatafimi, stormed Palermo on May 27th. In a few weeks more he was master of the entire island; and by the plebiscite of October 21st, 1860, Sicily joined the new kingdom of Italy.

The following is a chronological sketch of the history of this period of six centuries:—

- a. 1282-1285. Peter of Aragon, King of Sicily.
- 1285-1296. James the Just.
- 1296-1337. Frederick II.
- 1337-1342. Peter II., co-regent from 1321.
- 1342-1355. Louis.
- 1355-1377. Frederick III. the Simple, brother of Louis.
- 1377-1402. Mary, daughter of Frederick III., married in 1335 to Martin of Aragon.
- 1402-1409. Martin I., sole monarch of Sicily, married to Bianca of Castille.
- 1409-1410. Martin II., father of Martin I.

- 1410-1412. Interregnum.
- b. 1412-1416. Ferdinand the Just, King of Aragon and Castille.
- 1416-1458. Alphonso the Generous, King of Aragon, and after 1442 King of Naples.
- 1458-1479. John of Aragon and Navarre.
- 1479-1515. Ferdinand II. the Catholic, after 1505 also King of Naples.
- 1515-1554. Emp. Charles V.; 1517, Squarcialupo's rebellion at Palermo.
- 1554-1598. Philip II.
- 1598-1621. Philip III.
- 1621-1665. Philip IV.; 1647, Revolution at Palermo, Giuseppe d'Alesi.
- 1665-1700. Charles II.; 1672-1678, Messina revolts in favour of Louis XIV. of France.
- c. 1700-1713. Philip V. of Bourbon, after 1713 King of Spain.
- d. 1713-1720. Victor Amadeus of Savoy.
- e. 1720-1734. Emp. Charles VI. of Germany.
- f. 1734-1759. Charles III. of Bourbon.
- 1759-1825. Ferdinand IV., King of Naples and Sicily, after 1815 Ferdinand I., King of the Two Sicilies.
- 1825-1830. Francis I.
- 1830-1859. Ferdinand II.
- 1848-1849. Sicily independent.
- 1859-1860. Francis II.

## 2. History of Civilisation and Art.

Almost every one of the numerous nations which in the course of centuries have inhabited or governed Sicily has left behind it some trace of its individual capacity for art, modified, however, to some extent by the characteristics peculiar to the island, and therefore in most cases bearing a Sicilian stamp. Cicero has observed that the Sicilian is never so miserable as to be unable to utter a bon-mot, and a similar remark might be made at the present day. The Sicilians of all ages have displayed marked, though not brilliant abilities. Their wit, flow of conversation, and power of repartee were universally known to the ancients. It was not, therefore, the result of mere chance that Greek comedy attained its earliest development here, and that bucolic poetry originated in Sicily, where to this day the natives delight in rural life. Sicily has in all ages produced admirable speakers, although rather sophists and phrase-makers than great orators. In the study of the history of their island the natives have ever manifested the utmost zeal, and for the concrete sciences as far as they are connected with practical life, such as mechanics and medicine, they possess considerable aptitude. In the manufacture of objects of an artistic

character (in opposition to pure works of art), as in architecture, the art of engraving, the composition of mosaics, etc., the Sicilians have from a very early period distinguished themselves. It must not be forgotten, however, that the Saracenic supremacy introduced a new and important element into the national character, which shows itself in a vein of seriousness, foreign to the character of neighbouring races, such as the Neapolitans. The national songs, for example, are strongly tinged with Oriental melancholy.

The monuments of Sikelian culture of the pre-Hellenic period still preserved in Sicily, although far more scanty than the Greek, merit a more minute examination than has hitherto fallen to their share. Prehistoric antiquities have recently been investigated in several different spots, and traces of the flint period have been found in caverns and elsewhere. The most important antiquities of a somewhat later date are: the *Subterranean Cities* with which the S.E. angle of the island is full, the so-called *Ddieri* of Val d'Ispica, Palazzolo, Pantellica, etc., and the *Polygonal Structures* at Cefalù and on Mt. Eryx.

The *Metopes of Selinus*, mementoes of the most ancient style, form the transition to the Hellenic sculpture. Some of the most magnificent Greek temples still extant have been erected in Sicily: *Temple of Apollo at Selinus* 371 ft. long, 177 ft. broad; *Temple of Zeus at Girgenti* 356 ft. long, 174 ft. broad (Parthenon at Athens 229 ft. by 101 ft.; Temple of Zeus at Olympia 233 ft. by 97 ft.; Temple of Apollo at Phigalia 195 ft. by 75 ft.; Temple of Diana at Ephesus 388 ft. by 187 ft.). The *Ruined Temples* at Girgenti, Segesta, Selinus, and Syracuse are nowhere surpassed. The *Theatres* of Syracuse, Taormina, Segesta, Tyndaris, Palazzolo, and Catania have indeed been modified by additions during the Roman period, but the Greek origin of their foundations and arrangements may easily be recognised. The fortifications of the *Epipolæ* of Syracuse are among the best existing specimens of Greek structures of the kind. In the province of *Sculpture* comparatively few Greek works have come down to us. Among these may be mentioned the more recent metopæ of Selinus in the museum at Palermo, and a few relics preserved at Syracuse. Of *Bronzes*, in the casting of which *Perilaos* of Agrigentum is said to have excelled, scarcely a single specimen has survived. On the other hand a copious collection of admirable ancient *Coins* has come down to us. Beautiful *Vases* are likewise found in almost every part of the island. The climax of the prosperity of the Sicilian Greeks was contemporaneous with that of their mother-country, and not in point of architecture alone. About the year 550, *Stesichorus* of Himera perfected the Greek chorus by the addition of the epode to the strophe and antistrophe. *Æschylus* resided long in Sicily, where he died (456), and was interred at Gela. *Pindar* and *Sappho* also enjoyed the hospitality of Sicily, and sang the praises of the victories

of her sons at Olympia. *Simonides* visited Sicily, and composed appropriate lines for the gift dedicated to the gods by Gelon after the battle of Himera in 480. *Phormis*, an officer of Gelon at Syracuse, who invented movable scenes, *Epicharmus* in 480, *Sophron* in 460, and *Xenarchus*, the son of the last, distinguished themselves in the composition of comedies. Nothing is more characteristic of the Sicilian enthusiasm for art than the story that the Syracusans once set at liberty several Athenian prisoners, because they knew how to recite the verses of Euripides with pathos. Even during the period of decline the national poetical bias was still pre-eminent, and gave birth to a new description of poetry, the idyls, in which their inventor *Theocritus* of Syracuse was unsurpassed, and which even in modern times have found numerous admirers.

The Sicilians have always manifested considerable capacity for philosophical research. *Pythagoras* found followers here. *Xenophanes* of Colophon, the founder of the Eleatic school, died in Syracuse at an advanced age. A century later, Plato thrice visited Syracuse. But the most illustrious Sicilian thinker was *Empedocles* of Acragas, distinguished as a natural philosopher, and also as a practical statesman, physician, architect, and orator. The names of a number of eminent physicians are recorded: *Pausanias*, *Acron* (5th cent. B.C.), *Menecrates* (4th cent. B.C.), and *Celsus* (but the last, born at Centuripæ, is not to be confounded with his famous namesake who lived in the reign of Augustus). Distinguished historians were: *Antiochus*, *Philistus* of Syracuse, *Timæus* of Taormina, *Dicaearchus* of Messina, and the learned *Diodorus* (*Siculus*) of Agyrium, who wrote his celebrated *Bibliotheca Historica* in the reign of Augustus. The most brilliant of the numerous orators were *Corax* and *Tisias*, the teacher of Isocrates, Gorgias, and Lysias. *Gorgias*, the celebrated sophist and orator, was a native of Leonitinoi, and *Lysias* was the son of a Syracusan. Among the mathematicians and mechanicians *Archimedes* was the most distinguished. *Hicetas* of Syracuse was one of the first who taught that the earth moved and the sun remained stationary.

The *Roman-Byzantine Supremacy* gave the death-blow to the intellectual progress of the Sicilians. The soldier who slew *Archimedes* may be regarded as symbolical of this epoch. In accordance with the Roman custom, however, numerous magnificent amphitheatres, theatres, and aqueducts were constructed during this period. The rapacity of Verres and other governors despoiled the island of countless treasures of art. The Christians used many of the ancient temples and tombs for sacred purposes. A single Byzantine church of small dimensions near Malvagna alone remains from this period. A proof of the abject condition to which Sicily had sunk is found in the circumstance that down to a late period of the Muslim supremacy not a single author of eminence arose, although

crowds of monks and priests resided in the island. *Theophanes Cerameus* and *Petrus Siculus*, the historian of the Manichæans, alone deserve mention. The wandering *St. Simeon* of Syracuse died at Trêves.

The *Arabs* were the first to infuse new life into the island. They not only enriched the architectural art with new forms of construction, as mentioned below, but they also inaugurated a new era in the writing of history and geography, and under King Roger II. the first mediæval geographer *Edrisi* completed his great work (*Nushat-el-Mushtâk*). Among the Mohammedan *Kasîdes* (poets) *Ibn-Hamdîs* was the most distinguished. Art developed itself to a still greater extent under the *Norman* rule, and the princes and great men of that race have perpetuated their names by the erection of numerous cathedrals. The importance they attached to learning is proved by the fact that they were in the habit of summoning the most learned men of the East (*e. g.* *Petrus Blesensis*) to instruct their young princes. Whilst the *Arabs* deserve commendation for the introduction of the most valuable commercial products (grain, cotton, sumach, etc.) which the island possesses, the *Norman* princes established the manufacture of silk; and a school for the arts of weaving and the composition of mosaic was maintained in the royal palace. The brilliant reign of *Frederick II.*, his legislative merits, and his zealous promotion of every art and science are well known. At his court at Palermo the Italian language developed itself so as to become a written language, and his counsellors, his sons, and even he himself made the first attempts at Italian poetry. Of *Frederick II.*, *Manfred*, *Ensius*, *Ciullo* of Alcamo, *Petrus de Vineâ*, *Guido delle Colonne*, *Jacopo da Lentini*, etc., poems are still preserved to us. But this golden age was of brief duration. Amid the vicissitudes of subsequent centuries all intellectual superiority became extinct. Even the chroniclers manifest distinct traces of this degeneracy. Whilst well-written and interesting chronicles of Sicily were composed in the 13th century (*Hugo Falcandus*, *Bartholomæus de Neocastro*, etc.), those of a later period are often unreadable. The revival of classical studies, however, at length roused literature from its inert condition. At the close of the 15th cent. Messina distinguished itself by its promotion of Greek studies, and *Constantine Lascaris* taught there. The following century produced the learned and indefatigable *Thomas Fazello* of Sciacca (d. 1570), the originator of Sicilian history and topography. His work was completed by the polyhistor *Maurolycus* of Messina.

The enlightened absolutism of the *Bourbons* during the 18th century tended to promote the progress of science in Sicily, although the attention of scholars was principally directed to archaeological research relating to the history of the island. The wealthier of the nobility and the clergy eagerly took part in the

revival. The art of poetry also revived, and found its most talented representative in *Giovanni Meli* of Palermo (d. 1815). His anacreontic songs in the national dialect were universally popular even before they appeared in a printed form.

In the history of music Sicily is best represented by *Vincenzo Bellini* (b. at Catania 1802, d. at Paris 1835).

With regard to ancient art in Sicily, and particularly the sculptures of Selinus, see pp. xxvii *et seq.* We may now add a few remarks upon the principal mediæval and modern monuments of art.

**ARCHITECTURE.** The mediæval architecture of Sicily, and particularly that of Palermo, bears the impres of the political destinies of the country in a very striking degree, showing the change from the Byzantine to the Arabian domination, and from the latter to the supremacy of the Normans. The style is accordingly of a very mixed character, which strict connoisseurs will not fail to censure, but it possesses great attractions for the less scientific lover of art. The leading element is the *Arabian*. After the overthrow of the Arabian supremacy the more refined culture of that race left its mark on the island, and the *Norman* princes found it desirable to avail themselves of its services in the administration of the country and particularly in the province of art. The Arabian culture, however, was in its turn considerably swayed by Byzantine influences, and it is therefore not surprising that these again should be reflected in the Sicilian architecture of the 12th century. The ground-plan of many of the churches of Palermo is traceable to Byzantine originals, *viz.* a rectangular hall in the middle of which is a square space enclosed by four pillars and covered with a dome. It is uncertain whether this form was introduced direct from Byzantium after the final triumph of Christian culture, or whether the Arabs had already employed it in the construction of their numerous little oratories (of which Ibn Haukal, an Arabian traveller of the 10th cent., says that there were 200 at Palermo alone), and handed it down to their Norman successors. The latter alternative, however, is the more probable. While the plan of many churches, such as the *Martorana*, *San Cataldo*, and *Sant' Antonio* at Palermo is Byzantine, and that of others, like *Monreale*, *Santo Spirito*, and several abbey-churches at Palermo, and the cathedral at *Cefalù*, is Romanesque, the universally prevalent pointed arch is of Arabian origin, and quite distinct from the Gothic form. The Arabs brought it from Egypt and used it in all their buildings, and they also derived thence the custom of adorning their flat ceilings with pendentives, resembling stalactites, and their friezes with inscriptions. While the ecclesiastical architecture of Sicily was thus unable to resist the Arabian influence, that of her palaces possesses a still more distinctly Arabian character, corresponding with the Oriental complexion of the Norman court. Of the numerous

palaces which are said to have encircled Palermo in the 12th cent., we now possess imperfect examples only in the *Zisa* and the *Cuba* (and in the relics of the châteaux of *Minnermun* at Altarello di Baida and *La Favara* at Mare Dolce), so that it requires a considerable effort of imagination to picture their vaunted magnificence. Sicily possesses no Gothic churches of any note (San Francesco and Sant' Agostino at *Palermo*, and the cathedral at *Messina*), but it is curious to observe how tenaciously her architects clung to Gothic and other mediæval forms down to a late period in the Renaissance epoch. Of the later mediæval secular architecture we find many pleasing examples, especially at Palermo. In the 17th cent. numerous edifices in the 'baroque' style were erected on a very extensive scale, but characterised by an only too florid richness of decorative detail.

**SCULPTURE.** In the plastic art, in so far as it rises above a merely decorative purpose, mediæval Sicily attained little proficiency. The principal works in bronze (the gates at Monreale) are not the work of native masters. Sculpturing in marble for decorative purposes, on the other hand, was extensively and successfully practised here at an early period. The capitals and several shafts of columns in the monastery-court of *Monreale* are among the finest works of the kind in Italy. The early Sicilian *Wood Carving*, sometimes adorned with arabesques, which is still frequently met with (as at the *Martorana*), is of remarkably fine execution. Another proof of the great skill of the Sicilian artificers is afforded by the *Porphyry Sarcophagi* of the Norman princes and German emperors in the cathedral at Palermo, and by the numerous *Marble Incrustations* and *Marble Mosaics* of the 12th century. The mural covering of the *Cappella Palatina* and the *Martorana*, and the mosaic decorations of the monastery court of *Monreale* will bear favourable comparison with the finest works of the Roman sculptors in marble and the members of the Cosmas school. Mosaic painting was also highly developed in the 12th century. The mosaics in the cathedral at *Cefalù* and in the *Cappella Palatina*, and those in the *Martorana* and at *Monreale*, which have been preserved from decay by repeated restorations, are not all of uniform value, but even those which show less vigour of conception display the boldness of touch and finish of execution peculiar to able and experienced masters. As such artificers cannot possibly have sprung up under Arabian rule, we must assume that the earlier of the works to which we have referred were executed by Byzantine artists invited to Sicily from foreign countries, and that these masters then transmitted their art to native successors. At a later period, after the extinction of the Norman princes, Sicilian art fell far behind that of the mainland. Even during the Renaissance period Sicily made no independent exertion, her cultivation of art being but a slow and hesitating adoption of that of Rome and Naples. It must, however, be borne in mind, that the existing sculptures

of Sicily are as yet by no means fully known. The most famous name connected with Renaissance sculpture at Palermo is that of *Gagini*. For three generations the Gagini were sculptors in marble. *Antonio Gagini*, born in 1478, was the son of a Lombard sculptor, and to him and his sons are referred all the finest works in marble of the 16th cent. at Palermo. At a later period *Giacomo Serpotta* (1655-1732), a successor of Bernini, and a forerunner of the rococo style, executed at Palermo numerous works in stucco, of distinct, though perhaps somewhat affected, grace.

**PAINTING.** The history of this art in Sicily, although it has been the object of zealous local research, has not yet been placed on a satisfactory critical basis. In the 15th cent., however, the island produced several painters of considerable eminence, the most frequently named of whom is *Antonio Crescenzio*, although only the St. Cecilia in the cathedral at Palermo (p. 259) can be assigned to him with certainty. His claim to be the artist of the striking 'Triumph of Death' in the Palazzo Sclafani (p. 258) rests on very uncertain grounds; but he may perhaps be credited with the mural designs in a lateral chapel of Santa Maria di Gesù (p. 281) which forcibly recall the Florentine compositions of the 15th century. His pupils *Tommasso de Vigilia* and *Pietro Rusulone* are painters of mediocre rank. The most distinguished Sicilian painter of the 15th cent. was *Antonello da Messina*, but there are no authentic works by him now in Sicily except one in his native town (p. 330). This master must not be confounded with his less distinguished contemporary *Antonello da Saliba*, several pictures by whom are still preserved at Palermo. Of the artists of Palermo in the 16th cent. the most famous was *Vincenzo di Pavia*, surnamed *Ainémolo*, who is also known as *Vincenzo il Romano*, and is said to have been a pupil of Polidoro Caldara. Most of the churches of Palermo boast of works by this master, who would therefore seem to have been very prolific; but as the works attributed to him are of very unequal merit, many of them are probably by a different hand, while others are partly by his pupils. His labours extended down to the year 1542. His finest works are the Ascension and the Descent from the Cross in the Museum, and a rich composition in a side-chapel to the left in San Domenico. To the 17th cent. belongs *Pietro Novelli* (1603-47), surnamed 'Monrealese', a master of considerable originality, and a follower of the Neapolitan school, to which he owes his vigorous colouring and his strongly individualised heads. Besides his works at Palermo, there is an interesting work by this master on the staircase at Monreale (St. Benedict and his successors). Several of his monkish figures are among the finest works produced by the Italian naturalists. Palermo followed the degraded styles of the 18th cent., the proofs of which are too numerous to require enumeration.



## 24. Palermo.

**Arrival.** By SEA. Travellers are conveyed to the Dogana (Pl. H, 1 fr. for each pers. with luggage, 60 c. without), where luggage is slightly examined. Thence to the town about 1 M.; cab with luggage 1½ fr., including a gratuity. Omnibuses from several of the hotels await the arrival of the steamboats. — The main RAILWAY STATION is in the Via Linea outside the Porta Sant' Antonino (Pl. A, 4); that of the W. Railway (R) is in the Via Lolli (Pl. F, 1); and that of the local railway to Corleone (p. 298) in Sant' Erasmo, at the S.E. end of the Marina (Pl. A, 6). *See* p. 253.

**Hotels.** (If a stay of any length is made, everything had better be settled and charges made out beforehand.) \*HÔTEL DES PALMES (Pl. E, 3), in the Via Stabile, with beautiful garden, R. & L. 5-7, A. 1, B. 1 déj. 3½, D. 5, pens. 10-15, omn. 1½ fr. (closed in summer); \*TRAINACIA (Pl. b; C, 5), with a fine view of the Marina, entered from the Via Butera R. from 3, L. ¾, A. 1, B. 1½, déj. 3½, incl. wine 4, D. 5, incl. wine, pens. 9-13, omn. 1½ fr.; \*HÔTEL DE FRANCE (Pl. c; C, 5), Piazza Marina in a healthy situation, R. 2½-5, L. 1½, A. ¾, B. 1½, déj. 3, D. 4½, pens. 8-12, omn. 1½ fr. — Second-class: ALBERGO CENTRALE (Pl. d; C, 3), trattoria, Corso Vitt. Emanuele 343, close to the Quattro Canti, R. fr. 2½, déj. 2½, D. 3½-4, pens. 9, omn. 1 fr.; HÔTEL DE MILAN, Via Emerich Amari, behind the Politeama (Pl. F, 4); REBOCCINO, Corso Vitt. Emanuele, opposite Via Roma, entrance at Via Schioppettieri 24 (Pl. C, 4), L. & A. 2-4, déj. 2, D. 3 fr. (both incl. wine), pens. from 7 fr.; ALBERGO VITTORIA AL PIZZUTO (Pl. h; D, 4), Via Bandiera 31, near the Piazza S. Domenico, R., L., & A. from 2½, déj. 1½, D. 3½ fr. (both incl. wine), pens. from 8 fr., with restaurant; ALBERGO ARAGONA, Via Alloro 96 (Pl. C, 5), R. & L. from 1½, déj. 2½, D. 3½ fr. (both incl. wine), pens. 8-12.

**Pensions.** *Pens. Suisse*, Via Monteleone 55, pens. 7 fr.; *Pens. Terschke*, Via Lincoln 55, R. 1-2, pens. 5 fr. (both well spoken of).

**Furnished Apartments**, generally indicated by placards, are not easily obtained in Palermo, but are usually somewhat deficient in the comforts desirable for a winter residence and not all at suited to solitary invalids. There is a scarcity of single rooms to let. In the town the Piazza Marina (Pl. C, 5), the Piazza Bologni (Pl. C, 3), and the Piazza Vittoria (Pl. B, 2) may be recommended. The unpaved streets of the newer quarters are very dusty in dry weather. Invalids should avoid rooms in the vicinity of the Cala. The price of a furnished room in the town is 30-70 fr., that of a small furnished étage outside the town about 100 fr. a month. Some of the private villas in the Olivuzza (Pl. D, 1) and on the Giardino Inglese (Pl. G, H, 2) are also let in whole or in part but in general at high rents and not to pulmonary patients. The small details should be inserted in the contract, and the apartments should be carefully inspected before taking possession. *Marchese Milo*, Corso Calataimi 55, Piazza dell' Indipendenza, is a trustworthy house-agent. The hire of furnished lodgings will find some difficulty in procuring suitable provisions, and also some inconvenience in the fact that the Sicilian servants only speak the Sicilian dialect.

**Trattorie** (p. xix). \*Caffè-Ristorante Vittorio Emanuele, in the theatre of that name, well fitted up; Caffè Progresso, Corso Vitt. Emanuele 31, near the Quattro Canti; Caffè Lincoln, at the corner of the Piazza Marina and the Corso Vitt. Emanuele; Caffè Oreo, opposite; Stella Americana, Corso Vitt. Emanuele 178, well spoken of; Firenze, Via Macqueda 284, moderate; Ristorante Napoli, Corso Vitt. Emanuele 265, 1st floor. — Caffè (almost empty in the morning), in the above trattorie; also: Caffè Trinacria, Quattro Canti di Campagna (Pl. E, 3); Caffèisch, Via Macqueda 250 (good ices at both); Caffè del Foro Italico, on the Marina, with sea-view (open June to Oct. only). — Confectioners ('Pasticcerie'): Gull, Corso Vitt. Emanuele 101-107 and Via Ruggiero Settimo 4; Caffèisch, Corso Vitt. Emanuele 180 and Via Macqueda 292 (good preserved fruit at both). — Bear



2

3

4

5

Termini

Via

Rocca

**O R T O**

Dogan

**Arsenal**

at *Castich's*, see p. 252; *Caffè Trinacria*; *Gambrinus*, Via Macqueda 457, opposite the Teatro Vitt. Emanuele.

The *Casino Nuovo*, or new club, in the *Palazzo Geraci*, Corso Vittorio Emanuele 411 (p. 262), contains handsome apartments, and is worth visiting; strangers may easily obtain an introduction for a fortnight; ticket for a longer period 10 fr. per month.

**Cabs.** Tariff for 1-4 persons: —

	One-h.	Two-h.
Drive within the town-walls, including the Piazza San Francesco di Paola, Piazza Ruggiero Settimo, Corso Scinà, and Via Borgo . . . . .	0. 50	0. 80
Drive within the suburbs, including the harbour and the station if not more than 1/2 hr. . . . .	1. —	1. 50
Small articles free. One box 20, two boxes 30 c. . . . .		
First hour . . . . .	1. 80	2. 20
Each additional hour . . . . .	1. 60	2. —

After midnight these charges are raised by one-half. Driving in the town is prohibited on Good Friday. Longer drives according to bargain; e.g. to Monreale (p. 278), incl. 1 1/2 hr.'s stay, 7-8 fr.

**Electric Tramways.** For travellers the most important lines are those from the Piazza Marina (Pl. C, 5) to *Acquasanta* and to *Falde*, at the foot of Monte Pellegrino (p. 275), and via *Leoni* to *San Lorenzo* near the *Favorita* (pp. 275, 277); from the Porta San Giorgio to *Olivuzza* (*La Zisa*, p. 275); from the Piazza Bologni (Pl. C, 3) via *Rocca* to *Monreale* (comp. pp. 277, 278); and from the Piazza Rivoluzione (Pl. B, 4) to *San Giovanni dei Leprosi* (p. 282). — The chief lines of Omnibuses are mentioned in our description of the town (pp. 275, 281).

**Baths.** *Nettuno*, Vicolo Paternò, near the Quattro Canti; *Stabilimento Idroterapico* (*Erc. La Barbera*), Via Quattro Aprile 7-9, near Piazza Marina (Pl. C, 5), both well fitted up, with Turkish baths. — *Sea Baths* in the *Stradone del Borgo* (Pl. E, F, 4), and near *Acquasanta* (p. 275), from June to September. Swimmers will probably prefer to bathe early in the morning from a boat, which they may hire (1/2 fr.) at the *Sanità* (Pl. D, 5).

**Post Office**, Piazza Bologni (Pl. C, 3); several branch-offices.

**Telegraph Office**, Via Macqueda 222, not far from the Quattro Canti (to the left in going thence to the Porta Macqueda).

**Steamboat Offices.** *Navigazione Generale Italiana*, Corso Vitt. Emanuele 96, at the corner of the Piazza Marina; *North German Lloyd*, Via Cintorinai 43 (Wedekind).

**Shops.** Booksellers: *Lib. Reber* ('*Libreria Internazionale*'), Corso Vittorio Emanuele 380, at the corner of the Piazza Bologni, with a circulating library ('*biblioteca circolante*'); information of all kinds given to travellers); *Giovanni Fiorenza*, Corso Vittorio Emanuele 365, near the Quattro Canti, in the direction of the Piazza Vittoria (second-hand books); *Remo Sandron*, Corso Vittorio Emanuele 324. — Music: *Luigi Sandron*, Corso Vittorio Emanuele 381; *Ricordi*, Via Ruggiero Settimo. — Newspaper: *Giornale di Sicilia* (5 c.). — Photographs: *Reber*, see above; *Sommer*, Corso Vittorio Emanuele 44; *Incorpora*, Via Rosolino Pilo 59. — Antiquities: *Costa*, Via Macqueda 224. — Watchmaker: *Zollikofer*, Corso Vittorio Emanuele 142.

**Bankers.** *Ingham & Whitaker*, Via Lampedusa; *Morrison & Co.*, Piazza Marina; *Wedekind*, Pal. Cattolica, Via Cintorinai 43; *Florio*, Via dei Matarraai 51; *Credito Italiano*. — Money Changers: *Gio. Valdes*, Corso Vitt. Emanuele 104, and others in the same street.

**Guides.** In the town 6 fr. per day; outside 10 fr., incl. food, but excl. railway-fares.

**Goods Agents.** *Trifonio Medici*, Piazza Marina 16; *Fratelli Mazzarella*, Piazza Marina 86.

**Lloyd's Agent**, *Mr. Peter A. Young*.

**Health** (comp. also p. 236). Precautions should be taken against illnesses of a gastric nature by proper attention to clothing and diet. Sitting in the open air is rendered dangerous in some parts of the town by the

dampness of the ground. The drinking-water of Palermo should be used with some caution; when there is any tendency to diarrhoea, it should be drunk mixed with red wine, or in the form of weak tea. A new water-supply is projected. Diseases of the eye are very common, but the blinding glare of the sun may be neutralised by the use of umbrellas and spectacles of coloured glass.

**Physician.** *Dr. Berlin*, Via Emerico Amari 104 (Pl. F, 3, 4). — *Chemists.* English, Corso Vitt. Emanuele 27; *Campest*, Corso Vitt. Emanuele 299.

**Theatres.** *Teatro Vittorio Emanuele* (Pl. D, 3), opened in 1897; *Teatro Bellini* (Pl. B, C, 4), Piazza della Martorana; *Politeama Garibaldi*, Piazza Ruggiero Settimo (Pl. F, 3; p. 266); *Santa Cecilia* (Pl. B, 4), Via Santa Cecilia; *Garibaldi* (Pl. B, 5), Via Castrolibero, the last two second-rate houses with popular performances.

**Consuls.** American: *Mr. Church Howe*; Vice-consul, *Sig. F. Pirandello*. — British: *Mr. Sidney J. Churchill*; Vice-consul, *Mr. E. M. de Garston*.

**English Church** (of the *Holy Cross*), Via Stabile, opposite the Hôtel des Palmes; services at 11 a.m. during the winter months (church closed for 4 months in summer); chaplain, *Rev. Dr. Dixon*, Pal. Barbaro, Via Emerico Amari. — *Presbyterian Service*, Via del Bosco 73. — *Italian Evangelical Church*, Via Cintorinai 9; chaplain, *Rev. Augusto Lenzi*, *Italian Free Church*, Pal. Campofranco, Piazza Croce de' Vespri; *Italian Methodists*, Pal. Raffadali; *Waldenian Church*, Pal. Cutò, Via Macqueda 36. — *British Sailors' Rest*, Via Borgo 380.

**Attractions.** During a stay of four days at Palermo the traveller should visit: — 1st Day. San Giovanni degli Eremiti (p. 257), the Royal Palace with the \*Cappella Palatina (p. 256), the \*Cathedral (p. 256), and La Zisa (p. 275) in the forenoon; \*Monte Pellegrino (p. 275) in the afternoon. — 2nd Day. Oratorio del Santissimo Rosario (p. 273), San Domenico (p. 273), and the \*Museum (p. 266) in the forenoon; Monreale (p. 278) and \*Villa Tasca (p. 278), and perhaps also San Martino, in the afternoon. — 3rd Day. \*Santa Maria di Gesù (p. 281), San Cataldo, and Martorana (p. 261) in the forenoon; Acquasanta and \*Villa Belmonte (p. 275), or La Favorita (p. 277) and back by omnibus from San Lorenzo to the Giardino Inglese (p. 266) in the afternoon; the Marina (p. 285) and the Villa Giulia (p. 265) in the evening. — 4th Day. Excursion to Bagheria and \*Soluntum (p. 283). — The beautiful public and private *Gardens* in Palermo and its environs add greatly to its charm as a residence. Admission to the finest of the latter is generally obtainable by the payment of a small fee.

The *Festival of St. Rosalia* (p. 276), 11-15th July, is accompanied with horse-races, regattas, illuminations, etc. The annual festival at the chapel of the saint on the Monte Pellegrino takes place on the night of Sept. 8th.

Palermo, the capital of Sicily, with 273,000 inhab., is the military, judicial, and ecclesiastical headquarters of the island, and possesses one of the seven principal Italian universities. It lies in 38° 6' 44" N. [latitude, on the W. side of the Bay of Palermo, which opens towards the E., and is enclosed by the fertile plain of the *Conca d'Oro* (p. 238), beyond which rises an amphitheatre of imposing mountains. On the N. the city is sheltered by the finely-shaped Monte Pellegrino, opposite which, on the E., lies the Monte Catalano. Palermo is justly entitled to the epithet 'la felice', on account of its magnificent situation and delightful climate. The town is on the whole well built, although the houses are generally of unimposing exterior. It forms an oblong quadrangle, the E. end of which adjoins the sea. Two main streets divide it into four quarters. A new quarter of the town, consisting chiefly of villas and residences for visitors, has sprung up to the N.

The commerce of the city, which is to a great extent in the hands of foreigners, is steadily increasing. Sumach, sulphur, wine, oranges, and lemons are largely exported. The harbour presents an animated scene. Steamers of many foreign companies call at Palermo; and the Navigazione Generale Italiana (p. 253) has one of its chief seats (Società Florio) in the capital of Sicily.

The narrow and shallow harbour, called *La Cala*, on the N. W. side of which lie the ruins of Fort Castellammare, extended in ancient and mediæval times farther into the city, including the present Piazza Marina and reaching on the W. as far as the Via Argenteria, whence the Greek name of the city *Panormos* ('entirely harbour'). The ancient town stretching down to Sant' Antonio (Pl. C, 4), was bounded by two brooks which emptied themselves into the harbour, the course of which may still be traced in the Via di Porta di Castro on the S. and the depression of the Papireto (Pl. C, 1, 2), the Piazza Sant' Onofrio, and the Piazza Nuova on the N. To the N. and S. of the old town lay the suburbs.

Panormus was originally a Phœnician settlement, and, until it was captured in B. C. 254 by the Romans, was one of the most important strongholds of the Carthaginians. Hamilcar Barca besieged the city from the Heirete (Monte Pellegrino, p. 276) for three years, in a vain attempt to recover it. It afterwards belonged to the Romans and was colonised by Augustus. In 535 A. D. a fleet under Belisarius captured the city from the Goths, and thenceforth it remained under the Byzantine emperors till the arrival of the Arabs in 830. The latter made it their capital, and it rapidly attained a high pitch of prosperity, counting at one period 300,000 inhabitants. In 1072 the Normans obtained possession of it, and in 1193 the Germans in the person of *Henry VI.* (p. 245). The French house of *Anjou* was expelled in 1282 (Sicilian Vespers). The monarchs of the house of Aragon seldom resided here. The Chiaramonte, powerful feudal barons and Counts of Modica, who erected a spacious palace for themselves at Palermo, were long the real rulers of the place. It was not until the 15th cent. that Palermo began to recover from the sufferings of this long period of anarchy. The *Spanish Viceroy*s of Sicily, notwithstanding the loud remonstrances of Messina, selected this city as their residence, and the nobles and clergy of their court contributed to swell its magnificence and gaiety. From this period, the 16th and 17th cent., date the two main streets, and many of the churches and palaces which now form the characteristic features in the architectural appearance of Palermo. Outward splendour could not long, however, conceal the numerous evils of the Spanish rule; and in 1647 a revolt took place, whose leader *Giuseppe d'Alesi* met the fate of Masaniello (p. 265). The people notwithstanding remained faithful to the Spaniards till 1713, against both the French and the Austrians. In 1798 and again in 1806 the Neapolitan court took refuge in Palermo; and *Ferdinand I.* resided here until 1815. The Sicilian parliament met here in 1812. The revolt of 1820 involved Palermo in much loss; while the cholera in 1837 swept off 24,000 victims in 8 weeks. In Jan. and Feb., 1848, the town, which for a year and a half had been the seat of the revolutionary government (p. 244), was subjected to a destructive bombardment of over three weeks; and after the final revolt against the Bourbons, which broke out on April 4th, 1860, Palermo suffered the same terrible experience until the victorious entry of Garibaldi on May 27th.

On the S. W. side of the town, at the end of the Corso Vittorio Emanuele, lies the spacious PIAZZA DELLA VITTORIA (Pl. B, 2), where the Palazzo Reale (Pl. B, 2) rises on a slight eminence which has always been the site of the castle of the city. The nucleus of this building is of Saracenic origin. Additions were made by Robert Guiscard, King Roger, the two Williams, Frederick II., and Manfred; and it afterwards underwent many alterations, so that the

central tower with the pointed arches (*Santa Ninfa*) is now the only relic of Norman times. Notwithstanding this it still retains traces of its origin as a defensive structure.

The gate farthest to the left leads into the **PALACE COURT** (guide  $\frac{1}{2}$  fr., unnecessary), which is enclosed by arcades. Ascending a staircase on the left, and turning to the right on the first floor, we enter the —

**\*CAPPELLA PALATINA**, built before 1132 by King Roger II. in the Arabic-Norman style and dedicated to St. Peter (open 7.30 to 11 a.m.; at other times fee; best light early in the morning). The whole, with its mosaic decorations, is a perfect gem of mediæval art, perhaps the most beautiful palace-chapel in the world. The permesso for the Cappella Palatina, the apartments in the palazzo, and the Favorita (p. 277) is obtained gratis on presentation of a visiting-card at the *Amministrazione della Real Casa*, in the opposite arcaded passage.

The **VESTIBULE**, embellished with modern mosaics, forms the remains of a porticus, which at one time surrounded the entire chapel; of its seven columns, six are of Egyptian granite. To the left is an inscription on the wall in Latin, Greek, and Arabic, referring to the erection of a clock in 1142.

The **INTERIOR** consists of a nave with aisles, and is 36 yds. long (including the apse) and 14 yds. in width. The Saracenic pointed arches are borne by ten columns of granite and cipollino, 16 ft. in height. The choir is approached by five steps, and over the crossing rises a dome 75 ft. in height, pierced by eight narrow windows, and bearing Greek and Latin inscriptions. The beautiful wooden roof of the nave is also adorned with a Cufic (ancient Arabic) inscription and connected with the walls by a stalactitic vault. To the right are a pulpit and marble candelabrum, 14½ ft. high, in Norman work of the 12th cent. (the four top-figures added later). The Gothic choir-stalls are modern. The floor is laid with coloured mosaics.

The **WALLS** are entirely covered with **\*GLASS MOSAICS** (partly restored) on a golden ground, and radiant with oriental splendour. These represent subjects from the Old Testament, and the lives of Christ, St. Peter, and St. Paul. The most antique are those of the choir, which, with the exception of the Madonna, completed in modern times, date from the reign of King Roger; Christ is represented here in the style which recurs in all Norman mosaics, the finest specimen of which is at Cefalù (p. 317). The most modern are those above the royal throne, which faces the altar. The throne bears the arms of Aragon, and, subsequently added, those of Savoy. Amidst the wondrous magic of the general effect, the comparatively uninteresting details will attract less notice. — To the left of the entrance a bronze door, of the Norman period, with ornamentation in the antique manner, leads to the **SACRISTY**, which contains the archives, with Greek, Latin, and Arabic documents. An adjoining room, closed by a fine old door of hammered iron, contains the treasury. No. 7, a large ivory casket, of Arab workmanship, and an enamelled ostensorium (ca. 1600) are noteworthy.

Leaving the chapel, we ascend the principal staircase on the W. side of the court to the arcades of the second floor, and enter the passage to the left, where the first door on the right bears the inscription '*Reale Osservatorio*'. This is the entrance to the observatory, which is fitted up in the tower of *Santa Ninfa* (the former *Torre Pisana*), the oldest part of the palace (open to the public on Thursdays, 10-3; to travellers daily; no notice should be taken

of the doorkeepers below). In 1801 Piazzi here discovered Ceres, the first of the asteroids.

We ascend two flights of steps and enter by a door, where we find the custodian ( $\frac{1}{2}$ -1 fr.). The flat roof commands a superb *\*PANORAMA*. At our feet lies the Piazza della Vittoria, above the left angle of which rises the Cathedral; in front of the latter is the Palazzo Arcivescovile; on the right is the beginning of the Corso Vittorio Emanuele and the church of San Salvatore. To the left beyond it lies the harbour, commanded on the left by the Monte Pellegrino; to the left in the background rise the mountains of the Capo Gallo; below them, in the foreground, is the Porta Nuova; to the left, farther distant, La Zisa, a cubical yellow building; farther to the left in the background the pointed Monte Cuccio, prolonged on the left by the hill of Monreale. Farther to the left, at our feet, extends the Giardino Reale, above which is the Piazza dell' Indipendenza with the obelisks. To the S.E., more to the left, are the five domes of the church of San Giovanni degli Eremiti; beyond it the cypress-grove of the Campo Santo; in the distance, at the base of the lofty Monte Grifone, Santa Maria di Gesù; more to the left, Monte Catalano, abutting on the sea; on the promontory, to the right of the latter, Bagheria.

The door at the end of the above-mentioned passage leads to the apartments of the palace, the most noticeable of which are the so-called *Stanza di Ruggero*, with walls of mosaic from the Norman period (the German eagle on the ceiling indicates a later restoration), and a room with portraits of the viceroys (fee  $\frac{1}{2}$ -1 fr.).

Connected with the Palazzo Reale were the fortified city-gates. To the right (N.) is the *Porta Nuova*, a remarkable building in the baroque style, through which the Monreale road (p. 277) leads past the ( $\frac{1}{2}$  M.) Cuba. Access to the upper part of this gate, which commands a beautiful view in all directions, is obtained from the Palazzo Reale. (The Via della Colonna Rotta, the first side-street to the right, outside the gate, leads to the Zisa,  $\frac{2}{3}$  M.; see p. 275.) To the left formerly stood the *Porta di Castro*, through which led the road to Parco (p. 280). Outside the Porta Nuova lies the *Piazza dell' Indipendenza*, embellished with an obelisk.

In the corner of the Piazza della Vittoria, nearly opposite the entrance to the palace, rises a *Monument to Philip V.* (Pl. B, 2), erected in 1856 on the site of a statue of Philip IV. destroyed in 1848.

The Via del Bastione a Porta di Castro leads in a few minutes from the foot of the steps beside the monument to the remarkable church of *\*San Giovanni degli Eremiti* (Pl. B, 1, 2), one of the earliest existing Norman churches, founded in 1132 in what was originally a mosque. Of the five unadorned domes the two largest rise directly from the walls of the nave; those above the S. transept and the choir rest upon square substructures; while the fifth, above the N. transept, crowns the tower. The church is closed; visitors ring at the garden-gate (fees forbidden; the custodian offers worthless antiquities for sale).

The INTERIOR presents the form of a so-called Egyptian cross (T), with three apses; the nave is divided into two squares by a pointed arch. — On the S. side are the remains of a small mosque, divided into two



aisles by a row of 5 columns; a small portico leads into a square court. Under the Normans the entire building was used as a burial-place for the nobility; and only a few traces of the frescoes of the 12th cent. are now visible. — Adjoining the church are pretty *Cloisters*, of later date than the church, with arcades in fair preservation resembling those at Monreale. The best view of the domes is obtained from the pleasant garden in the centre.

On the E. side of the Piazza della Vittoria, opposite the palace, is the **Palazzo Sclafani** (Pl. B, 2), built in 1330, since the 15th cent. the *Spedale Grande*, and now a barrack. Remains of the old external decoration are visible on the E. and S. walls. The arcades of the second court are decorated (right) with a grand fresco of the 15th cent., the *Triumph of Death*, ascribed by tradition to a Flemish painter, once confined here by sickness (comp. p. 251; shown on week-days 3-4 p.m., after previous application at the Martorana).

Death rides in triumph over pope, king, etc.; to the right, his arrows have struck down a fashionable lady and a youth in the midst of a merry party, while on the left the poor and wretched implore him in vain for release from their misery. The painter, with pencil and mahlstick, stands beside the latter group.

At the opposite corner of the Piazza is the **Archiepiscopal Palace** (Pl. C, 2), with its façade towards the Piazza del Duomo, dating in its present form from the 16th century. The beautiful Gothic window, at the corner of the façade, is a relic of the original building; another corner window was adorned by the *Gagani*. The sword at the entrance is said to have belonged to the Calabrian Bonello, who murdered the Grand Admiral Maio de Bari in 1160. The tower, connected with the cathedral by two graceful arches, was originally erected in the 12th cent., but in its present form is modern. — At the corner of the archiepiscopal palace is the **INFIRMERIA DEI SACERDOTI**, the chapel of which contains a *Pietà* by *Marcello Venusti*. The entrance is from the Piazza Papirote (Pl. C, 2), the site of which, as late as the 16th cent., was occupied by a papyrus-swamp. We follow the Via Bonello, at the corner of which, opposite the cathedral, lies the ruined church of the *Madonna dell' Incoronata*, dating from the 16th cent., with a Norman chapel and frescoes of the 14th cent. (key in the Martorana).

The spacious **PIAZZA DEL DUOMO** (Pl. C, 2) is enclosed by a stone balustrade, erected in 1761 and adorned with sixteen large statues of saints. In the centre rises a statue of Santa Rosalia, on a triangular pedestal, placed here in 1744.

The \***Cathedral**, or church of the *Assunta* (Pl. C, 2), in which restorations to its disadvantage have been undertaken in each century since its foundation, was erected in 1169-85 by Archbishop Walter of the Mill (*Gualterio Offamilio*), an Englishman, on the site of a more ancient church, which had been converted into a mosque and subsequently reconverted into a Christian place of worship. The broad gable was added in 1450 to the beautiful S. portico; the door dates from 1425. The character of the ancient

building is best preserved on the E. side, with its (restored) black ornamentation. The W. façade, with the principal portal and the two towers, erected in 1300-1359, is particularly fine. The lower part of the old bell-tower here, connected with the cathedral by two arches, dates from the 12th cent., although restored in modern times. In 1781-1801 the church was disfigured by the addition of a dome, constructed by *Fernando Fuga*, the Neapolitan, in spite of the remonstrances of the Sicilians. Fuga also spoiled the interior, constructing new side apses in the middle of the transepts, without regard to the original recesses.

**INTERIOR.** The church is open all day (by the N. or the main portal), but the sacristy and crypt are most conveniently visited 7-11 a.m. — The S. AISLE (left of the S. portal) contains the "Tombs of the Kings. Here, in admirably executed sarcophagi of porphyry (which, originally prepared for King Roger, stood in the cathedral at Cefalù), surmounted by canopies, repose: Emp. Frederick II. (d. 1250); to the right, his father Henry VI. (d. 1197); behind, to the left, King Roger (d. 1154); to the right, his daughter Constance, wife of Henry VI. In a niche to the left is the sarcophagus of William, son of Frederick III. of Aragon; and in the antique sarcophagus, with hunting-scenes, to the right, reposes Constance of Aragon, wife of Frederick II. In 1781 the sarcophagi were transferred hither from a chapel contiguous to the choir, and opened. The remains of Roger, Henry VI., and Constance were greatly decomposed, whilst those of Frederick II. were in good preservation. With the latter the remains of two other bodies were found, one that of Peter II. of Aragon, the other Duke William, son of King Frederick II. of Aragon. The corpse of the emperor was enveloped in sumptuous robes with inscriptions in Arabic; beside him lay the crown and imperial orb, and his sword.

On the left wall of the chapel to the left of the tombs is a "St. Cecilia, by *Antonio di Crescenzo* (about 1500), with a charming angel playing the lute (comp. p. 251).

In the second chapel of the N. AISLE is an Assumption, from a work in marble by *Ant. Gagini*, other parts of which (reliefs) are in different parts of the church. By the 4th pillar, a font of the 15th century. In the 7th chapel, statue of the Madonna by *Francesco Laurana* of Dalmatia (1469). In the 8th chapel, a Passion, by *Gagini*.

The CHOIR contains statues of the apostles by *Gagini*, and fine old carved stalls. To the right of the choir is the CAPPELLA DI SANTA ROSALIA. Here the saint (p. 276) reposes in a sarcophagus of silver, over 1400 lbs. in weight, exhibited only on 11th Jan., 15th-22nd July, and 4th September.

The SACRISTY is at the end of the S. aisle. Here are exhibited the cap of Constance of Aragon (taken from her coffin in the 16th cent.), a piece of Henry VI.'s mantle, and a gorgeous pallium of Spanish workmanship (fee to attendant, who procures the key, 1/2 fr.).

The CRYPT beneath the choir, containing the remains of the archbishops in ancient and early-Christian sarcophagi, should also be visited (sacristan 1/2 fr.). Here, among others, repose Gualterio Offamilio (d. 1190), Paternò, the patron of Ant. Gagini, by whom his statue is executed, and Frederick of Antioch, brother of two archbishops (d. 1306; the recumbent figure dates from the 16th cent.).

The broad main street of Palermo, the CORSO or VIA VITTORIO EMANUELE, was constructed in its present form by the Spanish viceroy *Don Pedro de Toledo* (comp. p. 40), but was long popularly known as the *Cassaro*, from the name it bore originally (Arab. 'el Kasr', the castle). Following it hence to the N.E., towards the sea, we pass on the left the former *Collegio Nuovo* (Pl. C, 2) of the Jesuits, now containing the *National Library* (open daily, 9-3)

and the *Lyceum*. — Opposite, on the left side of the *Via del Protonotario*, are fragments of a convent-wall of 1072.

Farther on in the *Corso Vittorio Emanuele*, to the right, is the magnificent church of *SAN SALVATORE* (Pl. B, C, 3), designed by Amato (1628). The interior, in which the play of light and shadow is particularly fine, is oval, with three large recesses. The dome is adorned with angels and saints, and the walls are covered with 'putti', garlands, and scroll-work of coloured marble.

We next reach on the left the *Palazzo Geraci* (with the *Casino Nuovo*, p. 252) and, opposite the *Piazza Bologni*, the *Pal. Riso* (formerly *Belmonte*), built in 1790 by Marvuglia. From this point a 'vicolo' leads to the *CHIESA DEL CANCELLIERE* (Pl. C, 3), founded in 1171 by Matteo d'Aiello, and rebuilt in 1590; in the first chapel on the left is an Adoration, by Antonio da Saliba (1490).

In the small *Piazza Bologni* (Pl. C, 3), where the victims of the Inquisition were formerly executed, is a statue of Emp. Charles V. by Livolsi (1630). To the W. stands the *Palazzo Villafranca*, to the E. the *Post Office*, in the old church of *San Nicola*.

Farther on we come to the *Quattro Canti* (Pl. C, 3), or *Piazza Vigliena*, a small octagonal piazza, situated in the very heart of the city. It was constructed by the viceroy *Marquis de Villena* in 1609. The four façades looking towards the piazza are embellished with columns and statues of the Seasons, Spanish kings, and the holy virgins of Palermo. — In the S. angle of the piazza rises the over-decorated church of *San Giuseppe de' Teatini* (Pl. C, 3; beginning of the 17th cent.). The baroque angels bearing the holy water vessel are by Marabitti, and the frescoes by Tancredi and Borromanus. The crypt, or lower church (*Madonna della Provvidenza*), is also remarkable.

Passing this church, we turn to the right into the *VIA MACQUEDA*, and reach one of the most interesting quarters of the town.

On the left side of this street is the *Piazza Pretoria* (Pl. C, 3), with a large *Fountain* executed about 1550 by the Florentine sculptors *Camilliani* and *Naccherino*, and originally destined for a villa of the viceroy Garcia di Toledo. The *PALAZZO DELLA CITTÀ*, or *MUNICIPIO*, on the right, contains statues of a Roman and his wife in the court, a *Genius of Palermo* (15th cent.) on the staircase, and a Greek Statue (*Antinous* or *Apollo*) on the first floor (staircase to the left at the end of the court). — In this piazza are also the old *Palazzo Serradifalco*, and the side-entrance to the church of *Santa Caterina* (end of 16th cent.), the interior of which is gorgeously decorated in the baroque style.

Farther on, in a small piazza on the left side of the *Via Macqueda*, is a flight of a steps ascending to the right to two Norman churches (restored). The smaller church, dedicated to *San Cataldo*, was begun in 1161; of its three domes the central one is sup-

ported by four columns. The original altar, and the mosaic pavement of the interior are still preserved; outside, the old Arabian battlemented frieze is visible.

The larger church of *\*La Martorana* (Pl. B, C, 3, 4) was erected in 1143 by Georgios Antiochenos, grand-admiral of Roger I., and from him derived its original name of *Santa Maria dell' Ammiraglio*. It was the meeting-place of the Sicilian parliament, after the expulsion of the house of Anjou. It is now the headquarters of the *Conservazione dei Monumenti di Sicilia*, under the direction of *Prof. Patricolo*. Adm. on week-days 9-4, 1 fr.; Sun. after 10, free.

The church was originally quadrangular, with three apses, and a dome borne by four columns in the Byzantine style, and was adorned inside and out with mosaics, probably by Greek artists. The nuns of the convent founded by Aloysia Martorana, presented in 1433 with the church, caused the edifice to be extended towards the W. In 1684 the central apse was replaced by a square chapel, and in 1726 the work of destruction was carried still farther by the removal of the mosaics from the walls. The dome, injured by an earthquake, was also removed in 1726. Since 1872, however, an attempt has been made to restore the church to its original shape by the removal of many old additions. The vestibule contains two columns, with Arabic inscriptions, perhaps taken from a mosque, and two mosaic-pictures, probably from the original façade. The mosaic to the left represents Georgios Antiochenos at the feet of the Virgin (only the head and hands are old; the rest dates from a poor restoration in the 17th cent.); that on the right represents King Roger crowned by Christ. — The modern coloured drawing on the side-wall is an imitation of the original decoration. A wooden model shows the shape of the original apse.

To the right in the Via Macqueda is situated the **University** (Pl. C, 3), attended by about 1450 students, with important natural history collections, among which the fishes in the zoological, the fossil mammalia in the palæontological, and the fine specimens of Sicilian sulphur and articles found in caves in the geological department are the most interesting. — The Via dell' Università and the Via Rimpetto Casa Professa lead hence to the right to the *Gesù* (Pl. B, 3), the former Jesuits' church, completed in 1683, and overlaid with ornament. Adjoining it is the *Biblioteca Comunale*, entered by a Doric vestibule in the street to the right, and containing a most valuable collection of books and MSS. relative to Sicilian history (216,000 vols.; 3263 MSS.). On the first floor is the reading-room, open daily from 9 to 4. — Thence we follow the Vicolo San Michele Arcangelo and cross the narrow Piazza-Ballarò to the Piazza del Carmine, in which is the church DEL CARMINE MAGGIORE (Pl. B, 3), a magnificent building of the 17th cent.; in the 1st chapel to the right: *Novelli*, Sant' Andrea Corsini; 3rd chapel on the right: Statue of St. Catharine, 1521; chapel to the right of the choir, copy after Tomm. de Vigilia.

The Vicolo Fiumetorto, the second side-street to the right in the Via dell' Albergheria, leads to the small Piazza della Parrocchia all' Albergheria. The Norman tower of *San Niccolò* (Pl. B, 3) appears to the left, in the Via San Niccolò d'Albergheria. To the right the Via Benfratelli leads to the street and church of *Santa Chiara*

(Pl. B, 3), containing a *Pietà* by Novelli, and thence to the mediæval *Palazzo Raffadale*. — Farther on in the *Via Porta di Castro* (Pl. B, 2, 3), a 'vicolo' diverges to the right to the *Palazzo del Conte Federico*, with scanty remains of the mediæval erection.

The *Via Macqueda* ends at the *Porta Sant' Antonino* (Pl. A, 4), outside of which is the *Railway Station* (Pl. A, 4).

The *Via Divisi*, diverging to the left from the *Via Macqueda*, between the *Quattro Canti* and the *Porta Sant' Antonino*, leads to the little church of *Santa Maria di tutte le Grazie* (Pl. B, 4), a fine specimen of 15th cent. Gothic, and thence to the *PIAZZA DELLA RIVOLUZIONE*, so called because the revolutionary standard was here first unfurled in 1848. Its former name was 'Fiera Vecchia' or old market. The statue of the *Genius of Palermo* was removed in 1849 by the Bourbon government, but restored in 1860 by the people. — We next cross the *Piazza San Carlo* and *Piazza Aragona* to the *PIAZZA DELLA CROCE DE' VESPERI*, in the centre of which rises a marble column with a cross, surrounded by a railing of lances and halberds, erected in 1737 to the memory of the French buried here in 1282 (the original is now in the *Museo Nazionale*). In the corner of the square an inscription, beside an immured column of the 15th cent., marks the *Palazzo St. Remy*, in which St. Remy, the assistant of Charles of Anjou at the date of the Vespers, is said to have lived and undergone a siege. — The *Palazzo Settimo* in the *Via del Teatro Santa Cecilia* contains a valuable library. — The *VIA GARIBALDI* (Pl. B, 4) leads to the S. from the *Piazza della Rivoluzione* to the *Porta Garibaldi* (Pl. A, 4), by which Garibaldi entered the town on 27th May, 1860. On the left side of this street is the *Palazzo Aiutamicristo*; the door and one side of the court date from the original building, erected by Matteo Carnevale in 1490. — The next side-street leads to the *Piazza della Magione* (p. 264).

If we follow the *CORSO VITTORIO EMANUELE* (p. 259), and cross the *Quattro Canti* in the direction of the sea, we reach the church of *SAN MATTEO*, which contains a fine picture of the Virgin and St. Anna by Novelli (4th chapel to the left) and statues by *Serpotta*. Farther on is the small *Piazzetta Sant' Antonio* on the left, where the sea-gate of the old town of Palermo was situated down to the 16th century. At the end of the *Salita di Sant' Antonio*, which begins here, are some interesting mediæval buildings (to the left). The broad *Via Roma*, which has recently been extended to the left to the *Piazza San Domenico*, leads from this point to the church of *Sant' Antonio* (Pl. C, 4), a structure of the early part of the 13th cent., restored after an earthquake in 1823 but freely modernized. The Byzantine plan corresponded with those of *La Martorana* and *San Cataldo* (p. 260), but has been altered in the late-Gothic style. The ancient mosaics have been replaced by modern painted imitations.

Returning to the *Corso Vitt. Emanuele*, we soon reach the *Via*

Cintorinai, a cross-street on the right, leading to SAN FRANCESCO DE' ORIODARI (Pl. C, 4), in the piazza of that name. Before the 14th cent. façade (restored) of this church formerly stood columns from a Saracenic building (now in the Museum). In the modernized interior are remains of frescoes by *Pietro Novelli*. To the right as we quit the church is the Vicolo dell' Immacolata di San Francesco, No. 5 in which is the ORATORIO DI SAN LORENZO (visitors knock at the door at the top of the stair to the left in the court; adm. at 8 a.m. and 3 p.m., and occasionally at other hours also). In the interior are excellent stucco-figures by *Serpotta*, a Nativity by *Michelangelo da Caravaggio*, and intarsia-work and wood-carving of the 18th century. The vicolo ends in the Via del Parlamento, with the former convent of *San Francesco*, where the Sicilian parliament of 1848 met. — To the right, in the Via Cintorinai (No. 48), is the *Palazzo Briuccia* (formerly *Pal. Cattolica*), with a fine court.

Farther on the Corso Vitt. Emanuele emerges on the Piazza Marina (see below). To the left is the new government *Finance Office* (Pl. C, 4, 5), opposite which is the *Fontana del Garaffo*, by Amato (1698). — At the corner of the Via di Porto Salvo is the church *di Porto Salvo*, a Renaissance edifice, reduced to half its size in 1581. — At the beginning of the side-street on the left leading to the small harbour of *La Cala*, which is sheltered from the E. wind by a pier, is the small church of *Santa Maria della Catena* (Pl. C, 5), erected towards the close of the 15th cent. on the site of an earlier edifice. The name refers to the chain with which the mouth of the harbour used to be closed. The charming vestibule exhibits the unusually depressed form of arch frequently seen in S. Italy towards the close of the Gothic period. The loggia overlooks the harbour.

Continuing to follow the Corso Vitt. Emanuele, we reach the Piazza Santo Spirito (Pl. C, 5), with the *Conservatorio* of that name (Pl. C, D, 5), founded in 1608, formerly a hospice, and now the Foundling Hospital; on the façade is a *Carità* by Vincenzo Riolo. Nearly opposite is the house (No. 12), marked by an inscription, in which Goethe lodged in 1787. Beyond the piazza is the *Porta Felice* (Pl. C, 5, 6), so named after Felice Orsini, wife of the viceroy Colonna, a tasteful baroque edifice begun in 1582, but by no means improved by the fountains and statues added on the seaward side in 1644. The steps on the right lead to the terrace of the *Palazzo Butera*, which commands a fine view.

The PIAZZA MARINA (Pl. C, 5) is almost wholly occupied by the pleasure-grounds of the *Giardino Garibaldi*, with their beautiful trees. In the S. corner of the square stands the church of *Santa Maria dei Miracoli*, built in 1547. On the S.E. side is the *Palazzo Chiaramonti*, generally called *Lo Steri* (i.e. *Hosterium*), erected subsequent to 1307 by the Chiaramonte family. After the execution of Andrea Chiaramonte in 1392, the palace

was occupied by courts of justice. At a later period it became the residence of the viceroys, and in 1600 the seat of the Inquisition. In the 19th century it again became the *Palazzo dei Tribunali*. One of the halls still preserves its wooden ceiling of the 14th century. The door to the right leads through the Dogana to the fine court, and to the adjoining palace-chapel of *Sant' Antonio Abbate*, with a restored façade.

On the S. side of the piazza is the modern Palazzo San Cataldo, to the left of which the Vicolo Palagonia leads to the *Palazzo San Cataldo*, a good early-Renaissance building (only a few windows visible from the street), while the Via Quattro Aprile, farther on, on the same side, leads to the monastery *della Gancia* (Pl. B, C, 5), the monks of which took an active part in the revolution of 1860.

The Church dates from the 15th century. In the 2nd chapel to the right, *Antonio da Palermo*, Madonna di Monserrato (1528); beyond the 5th chapel to the right, a sculptured pulpit (Resurrection and the Evangelists), and in front on the choir-pillars, two figures (Annunciation) by *Gagini*. The choir contains fine carved stalls. Next the choir, to the left, *Vincenzo di Pavia*, Sposalizio; 3rd chapel to the left, *Novelli*, St. Peter of Alcántara.

Farther on in the Via Alloro (Pl. B, C, 5) is the *Palazzo Abbatelli* (1495; now a convent of the nuns della Pietà), with a Spanish motto over the door, and, at the end of the street, the church *della Pietà* (Pl. C, 5), a baroque edifice of 1680. The Salita delle Mura dei Cattivi, opposite, leads to the promenade-terraces and the Pal. Butera (p. 263).

The Via Torremuzza leads from the Pietà church to that *Santa Teresa*, in the PIAZZA DELLA KALSA (Pl. B, 6), so called from the Arabic name for this part of the town ('el khālisa', the pure or excellent). To the E. is the *Palazzo Baucina* (formerly *Pal. Forcella*), with the *Porta dei Greci* (Pl. B, 6), which owes its name to the Greeks who inhabited this suburb during the middle ages.

The Via della Vittoria allo Spasimo leads to the left of Santa Teresa to the Piazzetta dello Spasimo, in which, at the corner to the left, is a Renaissance palace, begun in 1542, adjoined by the entrance to the ancient church of *Santa Maria della Vittoria* (Pl. B, 5). In the first chapel to the right in this church is shown the door through which Robert Guiscard entered the city. — Farther on, in the large open space to the left, rise the massive arches of the church of *Santa Maria dello Spasimo* (Pl. B, 5; key at the Martorana), an unfinished building dating from the beginning of the 16th cent. (now a hospital). Raphael painted his Christ bearing the Cross, now in Madrid, for this church. — Beyond the little Piazza Vittriera is the PIAZZA DELLA MAGIONE (Pl. B, 5). At the end of the piazza (to the right) we see the choir of the church, to the right of which we reach the monastery and a dark passage to the side-entrance, thence we skirt the entire block of houses to the left, and finally traverse a kind of hall to the court of the *Magione* (Pl. B, 5). The church, disfigured

by a modern Doric porch, was founded for the Cistercians about 1150 by Matteo d'Aiello, and presented to the Teutonic Order in 1193 by Henry VI. as a 'mansio'. The N. aisle contains stone slabs covering tombs of knights of the order, of the 15th century.

A beautiful walk is afforded by the \**Marina* (Pl. C, B, 6), officially called the *Fero Italico*, a quay extending to the S. from the Porta Felice along the sea, commanding fine views towards the S. as far as the promontory of Monte Catalfano and, to the N., of the beautiful Mte. Pellegrino. In summer and autumn the fashionable citizens of Palermo congregate here to listen to the band (9-11).

At the S. end of the Marina lies the *Flora*, or \**Villa Giulia* (Pl. B, A, 6), which is entered from the Via Lincoln, a street leading towards the W. to the Porta Sant' Antonino. This public garden, one of the most beautiful in Italy, first laid out in 1777, was considerably extended and improved in 1872. The air here in spring is laden with the delicious and aromatic perfumes of oranges, citrons, *Erythrina corallodendron*, *Cercis siliquastrum*, and other blossoming trees and shrubs. Opposite the main entrance, at the end of the garden, stands the most important work of recent Palermitan sculpture, consisting of a group of the famous Greek naval heroes, the brothers Canaris, executed by *Benedetto Civiletti*. Another small monument, formerly in the Piazza della Kalsa (p. 264), commemorates *Giovanni Meli*, the poet (p. 249). From a raised platform at the N.E. angle of the garden the snowy cone of Mt. *Ætna* may be seen in clear weather.

Adjoining the Flora is the \**Botanic Garden* (Pl. A, B, 6), which deserves a visit (25-50 c. to the gardener).

The beautiful avenue of *Date Palms* and *Cycas Revoluta* will attract the attention of every visitor. Near the entrance are two *Australian Coco-trees*, while scattered throughout the grounds are fine specimens of *Lantana Berbonica*, *Corypha Australis*, *Musa Ensels*, *Bananas*, *Bamboos* (attaining a height of 45 ft.), *Strelitzia*, *Wigandia*, *Phyllodendron Pertusum*, *Australian Myrtaceae*, *Melaleuca*, etc. In one of the water-basins are a few *Papyrus Plants*. Some of the flowering-plants in the greenhouses are of astonishing brilliancy.

Following the N. half of the *VIA MACQUEDA* (Pl. C, D, 3) from the Quattro Canti (p. 260) in the direction of the Porta Macqueda, we reach on the right, beside a flight of steps descending to the Piazza Nuova (Pl. C, 3), the little church of *Santa Maria della Volta*, with a Madonna by Brescianino (at the 2nd altar to the right). Giuseppe d'Alesi (p. 255) was assassinated here in 1647. — Beyond the Piazza Nuova lies the Piazza Caraccioli, the old meat and vegetable market. The Via *Argenteria* leads straight on, past the interesting Renaissance façade of *Sant' Eulalia de' Catalani* (Pl. C, 4), to the busy Piazza Garaffello, No. 16 in which, formerly the *Loggia dei Genovesi*, bears a bust of Charles V.

The *Via Bandiera* (Pl. D, 3, 4), which diverges to the right from the *Via Macqueda*, farther on, leads to the church of *San Pietro Mar-*



*tire*, which contains paintings by Vincenzo di Pavia (Entombment, Madonna della Grazia), and the *Palazzo Pietratagliata* (formerly Pal. Termini), dating from the 15th century.

In the other direction from the Via Macqueda, the Via Sant' Agostino (Pl. D, 2, 3) leads to the church of *Sant' Agostino*, the Gothic façade of which dates from the 14th cent., and on to the Mercato Nuovo (Pl. D, 2), in which is the pretty little Renaissance church of *San Marco* (Pl. D, 2). — Farther on in the direction of the cathedral lies the church of *Sant' Agata li Scoruggi* (Pl. O, 2); the 16th cent. frescoes formerly here have been removed to the Museo Nazionale.

At the end of the Via Macqueda is the *Teatro Vittorio Emanuele* or *Massimo* (Pl. D, 3), begun by the architect Basile (d. 1891) and completed by his son in 1897. — Outside the *Porta Macqueda* (Pl. D, E, 3) extends the *Piazza Ruggiero Settimo* (Pl. E, F, 3), which is embellished with a garden. Statues of two Sicilian patriots have been erected here: on the right that of *Ruggiero Settimo* (p. 244; d. 1862, honorary president of the Italian senate); on the left that of *Carlo Cottone, Principe di Castelnuovo*, who was minister in 1812, during the brief parliamentary government of Sicily (p. 244). On the E. side of the piazza stands the *Politeama Garibaldi* (p. 254). — The *Via della Libertà* (Pl. F, G, 3, 2), which leads to the N. from the piazza, is the fashionable 'corso' on winter afternoons. — A little farther on is the *Giardino Inglese* (Pl. G, H, 2), with pleasant grounds, adorned with busts of Garibaldi, Bixio, and others.

Opposite the entrance to the gardens is an *Equestrian Statue of Garibaldi*, by *Vinc. Ragusa*, erected in 1892, representing the general in the act of addressing his friend Bixio after the battle of Calatafimi with the words 'Nino, domani a Palermo'. The bronze reliefs on the pedestal, representing 'I Mille' (p. 244) at Calatafimi and Capua, and the Lion of Caprera breaking the chains of tyranny, are by *Mario Rutelli*.

The *VIA DELLA BARRA* (Pl. D, 3), beginning opposite the theatre, leads to the *PIAZZA DELL' OLIVELLA*, in which is the church of the same name (Pl. D, 3; 2nd chapel to the right, Adoration of the Child, by Lorenzo di Credi). The adjoining suppressed monastery dei Filippini contains the —

\***Museo Nazionale** (Pl. D, 3). The museum is open daily, 10-3 (Sun. 11-3), except on public holidays (p. xxi), the last three days of the Carnival, and during Passion Week. Admission 1 fr.; on Sundays gratis. The director of the Museo and of the excavations in Sicily is *Prof. Antonino Salinas*.

**GROUND FLOOR.** We first enter a small but elegant Court (*1° Cortile*). In the middle is a Triton (16th cent.) from a fountain in the royal palace, behind which, to the left, is the column from the Piazza Croce de' Vespri (p. 262). Above is a tasteful Gothic

window. — In the arcades are several fine old portals and mediæval and Renaissance sculptures and inscriptions. On the entrance wall, to the right, is a painted statue of the Madonna (about 1500). On the second wall is a tufa altar, with Gothic ornamentation from the beginning of the 16th century. — We pass under a pointed arch (from the Palazzo Solafani) in the middle of the wall to the adjoining *Sala di San Giorgio*, with an altar bearing St. George, ascribed to A. Gagini (1526). To the right of the altar is the *Altare di San Luigi*, the columns of which originally framed Raphael's Spasimo di Sicilia (comp. p. 264). To the left is a double-portrait in relief. Here also are (No. 1220; to the right) a gilded and painted statue of the Madonna (about 1500) and (No. 998) a portrait-head from the period of the Renaissance. To the left are casts of sculptures of the 14-16th centuries. — On the transverse wall of the little court, to the right, is a very graceful statue of the Madonna, by A. Gagini, and to the left is (No. 1039) a beautiful relief of the Madonna. Two doorways, with frames richly ornamented in the Renaissance style, lead to two small rooms, containing two state-coaches of the Municipio of Palermo (18th cent.). — Against the left wall is a fine door of the 16th century. Between the tasteful columns from the Pal. Solafani is the staircase ascending to the upper floors; see p. 269.

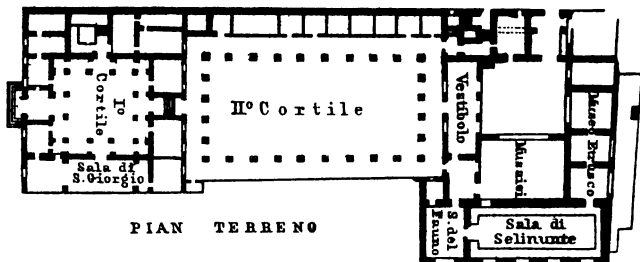
The SECOND COURT (*II<sup>o</sup> Cortile*), formerly the cloisters, contains ancient inscriptions and sculptures: to the left, those of Sicilian origin, to the right, those of non-Sicilian or unknown origin. By the right wall, Copy of a window in the Cathedral at Monreale; farther on, 717. *Æsculapius*; 752. *Selene and Eros* (conceived as standing before the sleeping *Endymion*); opposite, specimens of Sicilian agate; 715. *Alcæus*; 781. Fragment of the frieze of the Parthenon; above, Small tomb-reliefs from Athens; almost at the end of the wall, Two small reliefs of Greek workmanship (773. Youth with oil-flask, 777. Girl dancing). — In front of the cross-wall: *Claudius* (?), a sitting figure mostly of plaster, between two Roman statuettes in porphyry and granite in the Egyptian style; Statue of *Zeus*, from Tyndaris, extensively restored; two Roman marble candelabra (behind which is the entrance to the narrow vestibule, p. 268); Seated *Jupiter*, from Soluntum. — By the left wall, antiquities of Sicilian origin: Five wall-paintings of theatrical subjects, from Soluntum; on the floor, in front, Prehistoric grave from the neighbourhood of Palermo; then, Woman sitting between two lions, which, judging from their coverings in front, had human bodies, from Soluntum; on the side next the court, Half-column with a sundial, from Tyndaris; on the wall, 464. Phœnician inscription with a drawing cut into the stone, from Lilybæum; 704. *Isis*; Beautiful door-frame (16th cent.); Fragment of a tripod with a snake. The next room contains the antiquities discovered at Salemi.

We now cross the court, passing a basin with Syracusan papyrus-plants, and immediately behind the standing statue of *Zeus*, enter

a narrow *Vestibule*, which is occupied by casts of a capital from Temple *G* at Selinus and of one of the colossal Atlantes or Telamones from the temple of Zeus at Girgenti.

We now pass to the right through a small room (which contains two Phœnician sarcophagi from Cannita, to the E. of Palermo, showing Greek influence) into the SALA DEI MUSAICI or DELLE ANTICHITÀ DI PANORMO, the floor and walls of which are decorated with the large stone-mosaics found in the Piazza della Vittoria in 1869. That on the floor represents various mythological subjects, and two large heads of Apollo and Neptune, the latter of which is particularly fine; that on the wall represents Orpheus charming the animals. Here also are some Palerman inscriptions, one (No. 390) a Christian example of the year 448.

We again turn to the right and enter the SALA DEL FAUNO. In the centre is an admirable Satyr from Torre del Greco. Behind, head



of a bearded Bacchus and archaistic statues of Athene and Aphrodite from Partinico (partly restored). — By the second wall: cornice with beautiful gargoyles in the form of lions' heads (5th cent. B.C.) from Himera; headless statue from Girgenti. In the centre, tufa sarcophagus from Girgenti. Beside the door, two excellent Roman portrait-statues from Tyndaris. Inscription from Selinus.

The SALA DI SELINUNTE contains the celebrated \**Metopes of Selinus*. As that city (p. 289) was founded in 627 B.C. and destroyed in 429 B.C., these metopes illustrate the development of Hellenic sculpture from its beginning until a period shortly before its culminating point (comp. pp. xxvii-xxx). — To the left, between portions of the massive entablature (largely restored) of the oldest temple (see p. 289; Temple *C*), three Metopes dating from about 600 B. C., and exhibiting the peculiar characteristics of the Doric race in spite of all the embarrassments of an incipient art. They consist of the same yellow variety of tufa as all the others. Peculiarities are the exaggerated thickness of the limbs, the unnatural position of the body, seen partly full-face and partly from the side, and the fixed expression of face, with large mouth and

projecting eyes. 1. Quadriga, in almost complete relief; beside the charioteer (Enomaus?), remains of two female forms, raising garlands. — 2. Perseus, with helmet and sandals, beheading the Medusa, from whom Pegasus rises. The head of the Gorgon retains the appearance usually assigned to it at that period, when painted on walls or vessels to scare the evil-disposed. Behind the hero stands Athene, on whose robe (and also on the ground) are traces of red pigment. — 3. Hercules Melampygos with the Cercopes. — In the cabinet, architectural and sculptured fragments (fine feet); iron and lead fastenings from the metopes; and a Christian bronze lamp, all from Selinus.

Beyond a number of heterogeneous fragments we notice the lower halves of two Metopes from a later temple (*F*), perhaps contemporaneous with the sculptures from the temple of Ægina, now at Munich, i.e. about the beginning of the 5th cent. B. C. They represent a contest between the gods and giants, and are marked by vigour and fidelity to nature (especially the 2nd metope).

The four \*Metopes on the rear-wall date from the period when the art of sculpture had almost reached its highest development (Temple *E*). They produce an exceedingly picturesque effect between the narrow triglyphs, but although they reveal skill in composition, as well as a delicacy of execution in some of the details (the nude portions of the female figures, for example, are inlaid with white marble), they yet fall short of the freedom of action and drapery and of the sense of beauty that characterised Attic Art. — 1. Hercules slaying Hippolyta; 2. Zeus and Hera on Mount Ida; 3. Actæon and Diana; 4. Athene slaying the giant Enceladus. — On a stand, fragments of cornices with delicate ornamentation.

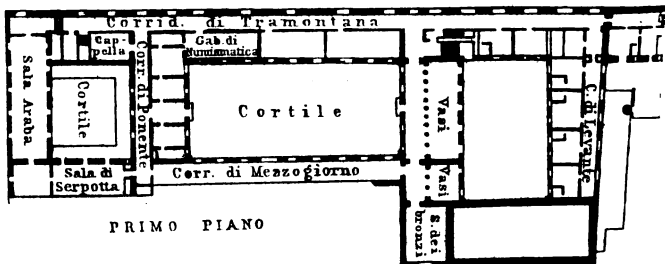
By the window-wall is another Metope, defaced by exposure. Below it, a Greek inscription of the 6th cent. recounting the gods who granted victory to Selinus. Then, architectural fragments from Selinus, some of which bear traces of colour (dark-red and blue on a white background of stucco). At the end, larger fragments from the so-called Ædícula of Empedocles at Selinus, a chapel of the 5th cent. B. C. To the left of the entrance are two Metopes, with the Rape of Europa and a Sphinx (?), and to the right another entirely defaced, all exhumed in 1891 at Selinus. The cabinets by the entrance-wall contain terracotta articles of various kinds from Selinus, including the painted slabs with which the cornice of the most ancient temple there was covered (explanatory drawings).

The next three rooms (*Museo Etrusco*) contain interesting Etruscan sculptures from Chiusi. A staircase here descends to the *Sala Sotterranea*, a room of the same size as the Sala di Selinunte, containing objects discovered by Prof. Salinas in the necropoles excavated by him and in the sacred district to the W. of the Modione at Selinus.

We now return to the first court, and ascend the staircase mentioned at p. 267. (On the landing, halfway up, to the right, is

a room with modern forged sculptures from Giardini, near Taormina.)

**FIRST FLOOR.** We turn first to the left and ascend a few steps to the **SALA ARABA** (formerly *del Medio Evo*), in which Saracenic art in Sicily is illustrated. Above the entrance is a coloured copy of one of the cofferings from the wooden ceiling of the Cappella Palatina (p. 256), opposite is a cast from the stalactite vaulting, and round the walls runs a cast of the inscription on the Cutha (p. 278). On the walls are painted mediæval wood-carvings and brackets; fragment of a wooden ceiling in the Saracenic-Norman style, referred to the period of the Hohenstaufen on account of the repeatedly recurring eagle; wooden door-frame from the convent of La Martorana. On brackets and in the glass-cases are fine bronze vessels; magnificent white and gold terracotta \*Vase from Mazzara; fine vessels



of white clay; vessels from the vaulting of the Martorana. Among the bronzes is an astrolabe of 955. Arabic tomb-inscriptions.

The next room contains early Italian and Netherlandish paintings, modern sculptures, etc., bequeathed by the late Marchesa di Torre Arsa, Duchess of Serradifalco. A Bacchante by Villareale (d. 1854) and four faïence platters from Urbino should be noticed.

Farther on is the **SALA DI SERPOTTA**, containing beautiful stucco figures and other stucco decorations designed by Serpotta for two chapels in the Chiesa delle Stimate. The weapons and bronzes are also deposited temporarily in this room. — To the left extends the **CORRIDOIO DI PONENTE** (containing Sicilian smiths' work), a glass-door near the end of which (left) admits to a chapel with embroideries, a silver table-top, and other handsome furniture. — Straight in front of the exit from the Sala di Serpotta is the **CORRIDOIO DI MEZZOGIORNO**, which contains majolica from Sicily, Faenza, Pesaro, and Urbino. On the left wall is an interesting collection of majolica tiles with inscriptions and designs, formerly affixed to houses to indicate the owners. To the right is a Madonna by Luca della Robbia; and farther on is a cabinet containing magnificent vases from Faenza.

We then traverse an anteroom with Etruscan bronzes and leaden bars bearing Roman stamps, and enter (to the right) the **ROOM OF THE ANTIQUE BRONZES**. To the right, Hercules and the Cerynean hind, a fine fountain-group, excavated at Pompeii in 1805; to the left, large \*Ram, almost ideally lifelike, said to have been at Syracuse since the 11th century. On the walls, bronze weapons and vessels, and leaden water-pipes. Three Pompeian paintings, the largest representing a hunt.

We return to the **GREEK VASES**. In the first room, the oldest vases, from Gela, are to the right, those from lower Italy to the left. — The place of origin of the vases in the second room is given on each cabinet. They are partly Corinthian of the 6th cent. B. C. (those to the right, from Selinus), partly Attic (those to the left, from Gela). Among the Attic vases (5th and 4th cent. B.C.): on the central table, Magnificent red-figured vase from Gela, with representation of a battle of Amazons; on the other tables, No. 656. Despatch of Triptolemus; 1628. Apollo and Artemis, Bacchus and Ariadne. Under glass, Bowl with a fragment of coral that has grown into it.

Beyond an anteroom with 'Bucchero' vases from Chiusi, etc., we enter the **CORRIDORO DI TRAMONTANA**. The glass-cases here contain Sicilian terracottas, small figures, reliefs and masks, used as architectonic ornaments, small votive figures of the gods, some from the 6th and 5th cent. B.C., also figures of sacrificial animals; of a later period, graceful genre compositions, painted female figures, resembling those found at Tanagra; lamps; bronze weapons and implements; caduceus from Imachara; catapult projectiles of lead, inscribed with the name of L. Piso, the Roman commander in the Servile War; Phœnician projectiles. — Ivory articles: 'Tessera hospitalis' from Lilybæum, bearing two hands and the inscription 'Token of hospitable alliance between Himilcho Hannibal Chloros and Lycon, son of Diognetes'. Also, prehistoric articles found in Sicily, pottery and flint weapons. — A door to the left opens on the **COLLECTION OF COINS**. Four cases by the end-wall of the 1st room contain modern coins, medals, dies, etc. In the first and third cases in the middle of the room and by the wall are ecclesiastical vessels in gold, ivory, and enamel and works in coral from Trapani (17th cent.). On one side of the second case are Byzantine and Limoges enamels and antique ornaments, including gold wreaths from tombs, silver fibulae, rings set with stones, Byzantine ring with small figures in niello; on the other side an excellent collection of ancient Sicilian coins. The cases in the two window-recesses contain impressions in clay of Greek and Phœnician seals, from Temple C at Selinus.

The last room contains gorgeous ecclesiastical vestments from the monastery of Santa Cita; horse-trappings of the Marquis Villena; tapestry of the 17th century.

The **SECOND FLOOR** contains the **PICTURE GALLERY**. Catalogues

are attached to all the doors. Immediately to the left are a few Byzantine pictures: 893. St. John (with wings); 402. Lazarus and Christ in Hades, 12th cent.; 401. St. John, Sicilian copy, signed 'Petrus Lampardus'. Access is sometimes obtained by a small door here to the **THIRD FLOOR**, on which is a collection of portraits and mementoes of the revolutions of 1848 and 1860 and other periods of Sicilian history. — To the right, in the *Corridoio di Ponente*, Altar-pieces of the 14th and 15th cent., the chief of which is a Coronation of the Virgin. Most of them retain their old Gothic frames. The rooms opening off this corridor contain paintings of the Sicilian school of the 17-19th centuries. — In the *Corridoio di Mezzogiorno*, Sicilian School of the 15-16th cent.: to the right, 85. *Antonio Crescensio* (?), Madonna and saints; 165. *Giul. Albina (il Sozzo)*, Madonna between two angels; 489. *Tommaso de Vigilia*, Santa Maria del Carmine. To the left: 365. *Antonello Crescensio*, rough copy of Raphael's Spasimo; to the right, 814. *Antonello Crescensio* (?), Madonna and Santa Rosalia.

The **FIRST ROOM**, the *Sala del Romano*, principally contains pictures by *Vincenzo di Pavia (il Romano*; p. 251): to the left, 91. Scourging of Christ, with the inscription, 'expensis nationis Lombardorum, 1542'; to the right, 88-93. Six scenes from the youth of Christ, the finest of which is 93. Presentation in the Temple; 97. Curious representation of the Madonna as the deliverer of souls from purgatory; 103. St. Thomas Aquinas, victorious over the heretic Averrhoes, and surrounded by a numerous congregation, by *Antonello da Saliba* (?); 102. Descent from the Cross, sombre but harmonious in colouring, tender in sentiment, and admirably executed, Vincenzo's masterpiece; 169. St. Cenrad, with predellas.

The **SECOND ROOM**, the *Sala del Novelli*, is chiefly hung with works of that painter, the last great Sicilian master (p. 251), of whose style they afford a good illustration. Among Novelli's favourite and frequently recurring types are remarkably tall and almost exaggerated forms, especially in the case of female figures, but in his delineation of characters advanced in life he rivals the best masters of the Neapolitan school. — To the left, 120. Portrait of himself; 110. Madonna enthroned, with saints; 114. Delivery of Peter from prison; 194, 196. Remains of a fresco from the Spedale Grande; 195. Coloured sketch of the same; 337. Virgin Mary and St. Anna; 112. Communion of St. Mary of Egypt.

Adjoining the *Sala del Novelli* on the left is a cabinet containing a collection of mediæval and modern wood-carvings, and an excellent wooden model of the Temple of Selinus (p. 291).

The gem of the collection, a work of the highest merit, is preserved under glass in the **GABINETTO MALVAGNA**, adjoining the *Sala del Romano*: 59. A small \*\*Altar-piece with wings, or triptych, of the *Early Flemish School*.

This picture would not be unworthy of Jan van Eyck himself, but the clear colouring and the miniature-like execution point to some later master. At present it is described as an early work of *Mabuse* (1470-1541). The period thus selected is probably right, but the types of the heads point rather to *Jacob Cornelissen*, an important Dutch painter, who has only of late become as well known as he deserves to be. When the shutters are closed the spectator is presented with a scene of Adam and Eve in a richly peopled Paradise. Adam's head is very naturalistic, but the figure is not inaccurately drawn. In the background is an angel driving the pair out at the gate of Paradise. On the wings being opened, we perceive in the central scene a Madonna in a red robe, enthroned on a broad Gothic choir-stall, with her flowing hair covered with a white cloth. In her lap is the Infant Christ; on each side of her are angels singing and playing on instruments, beautiful and lifelike figures. On the left wing is represented St. Catharine, on the right wing St. Dorothea, the former holding up a richly executed ring, the latter with white and red roses in her lap, and both with angels at their side. The delicate execution of the trinkets on the drapery of the female figures and the pleasing landscape in the background as far as the extreme distance are really admirable. This is one of the very finest works of the early Flemish school. It formerly belonged to the Principe di Malvagna, and was presented to the museum as a 'Dürer'. The brown case, covered with leather and adorned with Gothic ornaments, is probably coeval with the picture itself.

This cabinet also contains: 60. *Garofalo*, Madonna; 5. *Correggio* (?), Head of Christ; 406. *Raphael* (?), Judith; 58. *Memling* (?), Madonna; 48. *Holbein*, Portrait; 230. *P. Potter* (?), Landscape with bull. — The THIRD ROOM (*Scuole Diverse*) contains nothing of importance: 536. *Luca Giordano*, St. Michael; 202. *Vanni Pisano*, Madonna; 73. *Barth. de Camulio*, Madonna (1346); 535. *Fil. Paladini*, St. Michael; 9, 10, 14, 16. *Fr. Guardi*, Views in Venice; 534. *Vasari*, Manna; 538. *Marco del Pino*, Conversion of St. Paul.

At the end of the Corridoio di Tramontana and in the two adjoining rooms are paintings by *Novelli* and others ascribed to *Rubens*, *Velazquez*, etc., bequeathed by Sig. Agostino Gallo; also paintings of the Spanish school and, to the left, a collection of antique frames and pictures of the Neapolitan school. The rooms opening off this corridor contain frescoes by *Tommaso de Vigilia* (p. 251) and other Sicilian masters, and ancient and modern engravings and designs.

The Via Monteleone leads from the Piazza dell' Olivella (p. 266) to the church of **SAN DOMENICO** (Pl. D, 4), erected in 1640, and capable of accommodating 12,000 people. It contains several good pictures by *Novelli* and *Vincenzo di Pavia*, and the tombs and monuments of Meli, Piazza, Scinà, Novelli, Ventura, Serradifalco, Ruggiero Settimo, Amari, and numerous other eminent Sicilians. On the left corner-pillar of the chapel to the right of the choir is a very tasteful relief of the Madonna and angels by *Ant. Gagini*, and to the right a Pietà of his school. — In the Via Bambinai behind the church is the ORATORIO DEL SANTISSIMO ROSARIO, with decorations in stucco by *Serpotta*, and an altar-piece by \**Van Dyck*: Madonna del Rosario. It also contains some good paintings by *Novelli*. The key is kept at No. 16, below; knock at the small door in the narrow passage to the left of the staircase.



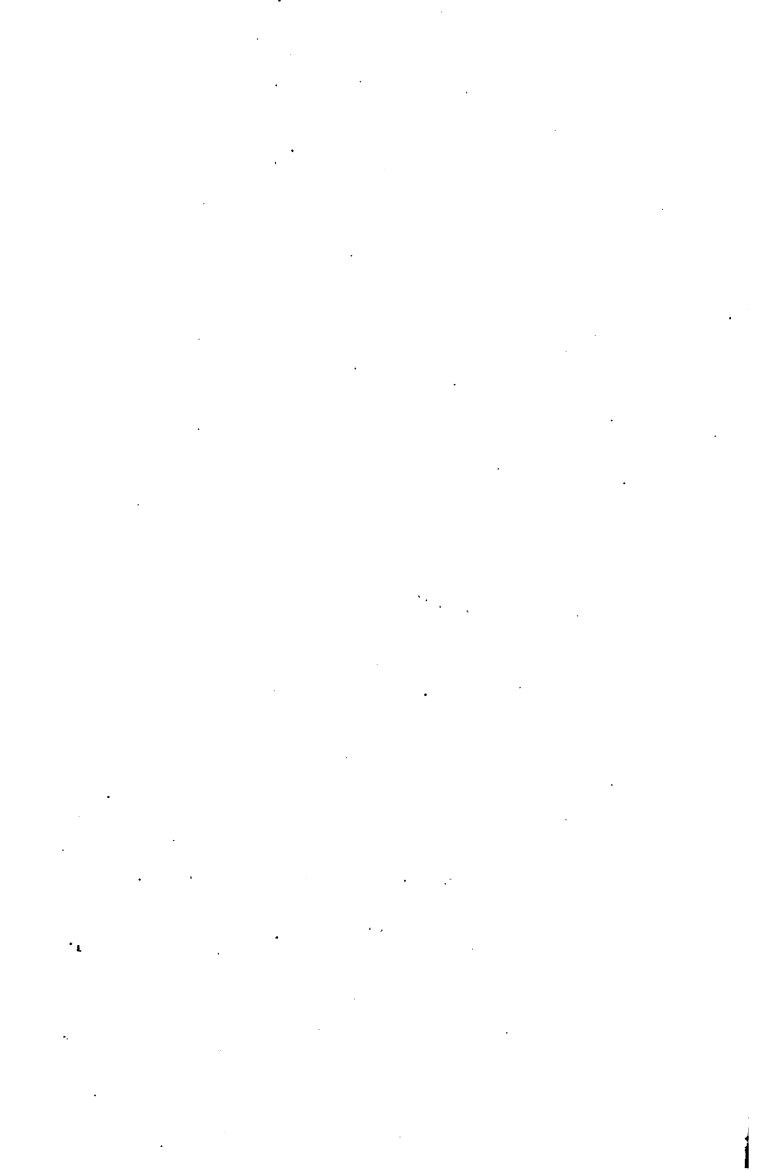
In the neighbourhood is the church of *Santa Cita* (Pl. D, 4), erected in 1586. In the choir, concealed by the high-altar, is a large tripartite relief by *Ant. Gagini* (1535), representing the Nativity, the Death of the Virgin, saints, and angels, with graceful ornamentation. The chapel to the left of the choir, with sarcophagi, tombstones, and a crypt, belongs to the Prince of Trabia. In the next chapel to the left is a sarcophagus, by *Gagini*, with representations of St. Antony with the Centaur and St. Jerome, and (above) a Madonna with angels. — In the *Via Valverde*, to the left, behind *Santa Cita*, is the \**ORATORIO*, with fine stucco decoration by *Serpotta*. The seats are inlaid with mother-of-pearl, and the table near the entrance with a large slab of agate. The altar-piece (*Il Rosario*) is by *C. Maratta*. — The *Via del Seminario* leads to the right from the *Via Valverde*, farther on, to the *Seminario Greco* and the church of *San Niccolò dei Greci*, with a Greek 'Iconostasis'. The seminary and church (entered from the back) belong to the Albanese colony.

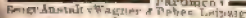
Opposite the main portal of *Santa Cita* rises the fine Norman gate of the *Conservatorium of Music*, through which we reach the church of the *Santissima Annunziata* (1345; closed), with a Renaissance façade of 1501 in the *Via Squarcialupo*. — Then *San Giorgio dei Genovesi* (Pl. D, 4), a graceful Renaissance church of 1591, the arches of which are each borne by four columns. In the first chapel to the right: *L. Giordano*, *Il Rosario*; at the high-altar, *Palma Vecchio*, St. George; above the entrance, *Paladino*, St. Luke. — Close by in the *Via Principe Scordia* is a statue of *Florio*, the founder of the well-known steamship company (d. 1892), erected in 1875. In this new quarter outside the *Porta San Giorgio* is the *English Church* (Pl. E, 3).

From the former *Porta San Giorgio*, near the *Fort Castellammare* (Pl. D, E, 5), which was almost entirely demolished in 1860, we reach the *Piazza delle Tredici Vittime*, where thirteen revolutionaries were shot in April, 1860. Their names are inscribed on the obelisk in the centre of the square. Farther on are the harbour of *La Cala* (Pl. D, 5; p. 263) and the little church of *Più di Grotta*, built in 1565 above a grotto now enclosed by an ornamental arch. — The *Via San Sebastiano*, with the church of that name, leads to the *Via Giovanni Meli*, immediately to the left in which is the church of *Santa Maria Nuova* (Pl. D, 4), restored in the 16th century. The vestibule recalls that of *Santa Maria della Catena*, and the interior is very pleasingly decorated in the rococo style.

Leaving the *PORTA D'OSSUNA* (Pl. C, 1) and following the *Corso Alberto Amedeo* to the right, we soon reach, on the left, the *Catacombs* (Pl. C, D, 1), discovered in 1785, probably of pre-Christian date, but now destitute of monuments.

Continuing to follow the *Corso Alberto Amedeo* to the *Corso Olivuzza*, we ascend the latter to the *Piazza Olivuzza*, a few yards







Alcornoque, Maraculá, Tromba

1992

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*Staphylinus Borealis*

## APPENDIX I

Chilomastix

Scale 1: 75.000



before which is the celebrated *Villa Butera*, now the *Villa Florio* (Pl. D, 1), with its fine gardens. In the Piazza itself is the *Villa Serradifalco* (inaccessible), also with luxuriant vegetation, now much neglected. The electric tramway from the Piazza Marina to Olivuzza (for La Zisa and Villa Butera) traverses the Corso Olivuzza.

The Via Normanni leads to the left from the Corso Olivuzza to the Piazza Zisa, with the old Norman château of La Zisa, now belonging to the Marchese di San Giovanni (reached from the Piazza Olivuzza by the Via Whitaker in 5 min.). The only remains of the old building, which was erected by William I., are a covered fountain with water descending over marble steps under a dilapidated stalactitic vault, and a vaulting with pigeon-holes on the upper floor (custodian next door, to the right;  $\frac{1}{2}$  fr.). — To the left of La Zisa is an osteria (good wine).

## 25. Environs of Palermo.

### a. Acquisanta. Monte Pellegrino. La Favorita.

**DISTANCES.** From the Piazza Marina to *Acquisanta*, about  $1\frac{3}{4}$  M. (electric tramway every 10 min., fare 20 c.; comp. Pl. C-H, 4, 5, H, 6, and the Map). — From the Porta San Giorgio (Pl. D, E, 4) to *Falde* at the foot of Monte Pellegrino,  $1\frac{3}{4}$  M. (electric tramway every 10 min.; one-horse carr.  $1\frac{1}{2}$  fr.); thence to the top  $1\frac{1}{4}$  hr. (bridle-path; donkey from the town  $2\frac{1}{2}$  fr., with as much more for the attendant). Travellers leaving Palermo at 11 a.m. can be back by 6 p.m. — From the Porta Macqueda to the *Favorita* 3 M. (omnibus from the Porta Sant' Antonino (Pl. A, 4), traversing the city and then viâ Porta Macqueda and Via della Libertà; comp. Pl. D-H, 2, 3, and the Map; one-horse cab, about 4 fr., preferable). Electric tramway from the Piazza Marina to San Lorenzo, comp. pp. 253, 277.

The **STRADONE DEL BORGO** (Pl. E, F, 4), the broad road that leaves Palermo by the Porta San Giorgio (Pl. D, E, 4) and skirts the sea, forks at the Piazza Ucciardone (Pl. G, 4; straight on to the Monte Pellegrino and the Favorita, see below). We take the branch to the right and follow the Via del Molo and its continuation, the Via dell' Acquisanta, to the N., past the interesting old *English Cemetery*, on the right (custodian 15-20 c.), to the village of *Acquisanta* (*Ristorante di Paola*), frequented in summer for sea-bathing (p. 253). A few min. from the tramway-terminus (osteria) is the entrance to the beautiful *Villa Belmonte* (permesso obtained through the hotel-portier; custodian 30-50 c.), the grounds of which stretch up the slopes of the Monte Pellegrino; fine \*View from the top, especially by evening-light.

From Acquisanta to Valdesè, viâ *Arenella*, see p. 277.

The continuation of the Stradone del Borgo forks at the Piazza Giacchery (Pl. H, 4), beside the *Carceri* or prison. The Via Sampolo leads to the left to the Favorita (p. 277); the Via del Monte Pellegrino to the right to the foot of that mountain, the *Punta di Bersaglio*, which is within  $\frac{1}{4}$  M. of *Falde*, the tramway-terminus (p. 253).

The \***Monte Pellegrino** (2065 ft.), the peculiar shape of

which renders it easily recognisable from a great distance, is an isolated mass of limestone rock. On the E. side it rises abruptly from the sea, and on the W. side it slopes more gently towards the Conca d'Oro. Down to the 15th cent. the mountain was clothed with underwood. In B.C. 247-45 Hamilcar Barca settled on the mountain with his soldiers and their families in order to keep the Roman garrison of Panormus in check, and corn was then cultivated here on the *Heirete*. The fissured cliffs are by no means so bare as they appear to be from a distance, and the grass and herbs that grow upon them afford pasture to large herds of cattle and goats. The construction of a rack-and-pinion railway was begun but has been abandoned. Travellers should beware of using the finished portion for the ascent.

The zigzag bridle-path, which is visible from the town, cannot be mistaken. It is steep at first but afterwards becomes easier. In 2-2½ hrs. we reach an overhanging rock of the summit of the mountain, which may be reached, with difficulty, also from the opposite side, under which is the *Grotto of St. Rosalia*, now converted into a church (dwelling of the 'proposto' and priests on the left; bell on the upper floor). St. Rosalia (d. about 1170) was, according to tradition, the daughter of Duke Sinibaldo and niece of the Norman King William II., the Good, and while in the bloom of youth fled hither from motives of piety. Her bones were discovered in the cavern in 1624, and conveyed to Palermo. Their presence at once banished the plague then raging, and from that time St. Rosalia has been the patron saint of the city. The grotto is visited by numerous worshippers, especially on Whitmonday.

The small decorated cavern in which the holy maiden performed her devotions is shown by candle-light; in front of it is a recumbent *Statue of the Saint* by the Florentine Gregorio Tedeschi, with sumptuously gilded robes. 'The head and hands of white marble, if not faultless in style, are at least so natural and pleasing that one can hardly help expecting to see the saint breathe and move.' (ГОРНХ.) — The water which constantly trickles down the sides is carried off in leaden gutters.

Bread and wine may be obtained in the cottage 1 min. farther on to the left (dear; bargain beforehand). A steep footpath opposite ascends to the (¾ hr.) *Telegrafo* on the highest summit, which commands an admirable \*\*VIEW of the beautiful basin around Palermo, the numerous headlands of the N. coast, the Lipari Islands, and the distant *Ætna*. — A path leading straight on from the cottages (and joined by a rough path from the Telegrafo) brings us in ½ hr. to a small temple on the N.E. side of the mountain, with a colossal statue of the saint, twice beheaded by lightning; on the ground lie the two heads. View hence towards the sea.

Expert walkers may cross a stretch of smooth pasture-land, to the W. of the houses (enquire for the beginning of the path), and then descend the *Valle dei Porci* by very toilsome goat-paths towards the S.W. direct to the (¾ hr.) *Favorita*, which is reached beside two round temples (to the château, straight on); others will prefer to retrace their steps and descend by the same path.

In the Conca d'Oro, at the W. base of Monte Pellegrino, 3 M. from the Porta Macqueda, is the royal château of **La Favorita**, in a district studded with the villas of the aristocracy of Palermo and known as '*I Colli*'. This beautiful country-residence was erected by Ferdinand IV. in the Chinese style, and is surrounded by shady walks and extensive grounds. The terrace on the second floor, to which visitors are conducted, commands a beautiful view across the gulf and the Conca d'Oro, as far as the bays of Mondello and Sferracavallo.

The Favorita is open to the public all day (permesso at the Palazzo Reale in Palermo). The omnibuses plying from Sant' Antonino to San Lorenzo and the electric tramway-cars from the Piazza Marina to San Lorenzo (p. 258) pass the *Leoni Gate*, the main entrance,  $\frac{3}{4}$  hr.'s walk from the château; the stations of *Resuttana* (10 min. from the entrance to the park) and *San Lorenzo* (comp. the Map, p. 274) are nearer the château. Visitors, however, are recommended to hire a cab (p. 253), as the omnibuses and cars are frequently crowded by the humbler classes, while the grounds of the château are extensive. On foot the visit takes about 2 hrs.

Travellers interested in agriculture may now visit the *Istituto Agrario*, founded by the minister Carlo Cottone (p. 266), situated halfway between San Lorenzo and Resuttana. A little farther on, at the N.W. end of Resuttana, is the *Villa Sofia*, the property of *Mr. R. Whitaker*, with a beautiful garden containing fine collections of palms, orchids, etc. (adm. on Mon. and Frid.).

This excursion may be pleasantly extended to the beautiful *Bay of Mondello*, with a sandy beach admirably adapted for bathing (some houses situated here are called *Valdese*; rfmts. at the village of *Mondello*,  $1\frac{1}{2}$  M. farther on), passing *Palavicino*, where a small art-collection in the villa of Prince Scalea may be visited on Mon. from 2 to 6 p.m. From Valdese a picturesque footpath leads by the beach, skirting the Mte. Pellegrino, to ( $4\frac{1}{2}$  M.) *Acquasanta* (p. 275).

## b. La Cuba. Monreale. San Martino.

To *Monreale* about  $4\frac{1}{2}$  M. ELECTRIC TRAMWAY (p. 253) from the Piazza Bologni (Pl. C, 5) viâ the Piazza dell' Indipendenza (Pl. B, 1; junction of the other electric tramway-lines of Palermo) and (3 M.) *Rocca* to *Monreale* in 35 min. (fare 50 c., from Monreale to Palermo 40 c.). At *Rocca* the tramway-car is placed in front of an electric engine and pushed uphill (the first arrangement of the kind in Europe), with a maximum gradient of 12:100, for a distance of about 1100 yds. At the top the tramway-car goes on to *Monreale*. — Carriage and pair from Palermo to *Monreale*, incl.  $1\frac{1}{2}$  hr.'s stay, 7-8 fr. (bargaining advisable).

Those who purpose proceeding from *Monreale* to *San Martino* (p. 280), about 3 M. farther on (steep track, suitable for walkers only), will do well to take a supply of provisions with them. Donkey at *Monreale* (not always to be had),  $2\frac{1}{2}$ -3 $\frac{1}{2}$  fr. A good carriage-road leads from *San Martino* back to *Rocca* viâ *Boccadifalco* (p. 280). Those who are not afraid of the uncomfortable descent to *Monreale* are advised to make this whole excursion in the reverse direction. Carriage and pair (good but hilly road) from Palermo to *San Martino* viâ *Boccadifalco*, including a digression to *Baida* (p. 280), about 15 fr. and fee; cheaper at *Rocca* (bargaining advisable).

*Porta Nuova* (Pl. B, 1), see p. 257. The perfectly straight prolongation of the Corso Vittorio Emanuele, called the *Corso Calatamifi*, leads to *Monreale*. On the right is situated the extensive poor-house (*Albergo de' Poveri*).

A little farther on, about  $1\frac{1}{2}$  M. from the gate, on the left, is a artillery-barrack, in the court of which is the old château of *La Cuba* (uninteresting; visitors apply to the sentinel and walk in).



On the frieze is a now illegible Arabic inscription, from which it is conjectured that the building was erected by William II. in 1180. Of the once splendid decorations of the interior nothing now remains but a few blackened remains of a stalactitic vaulting and arabesques in a small court. The palace was formerly surrounded by an extensive park with fish-ponds. A pavilion once belonging to it is now on the opposite side of the street in the orange-garden of the Cavaliere Napoli ( $\frac{1}{2}$  M. farther on, No. 496, beyond the street leading to the Cappuccini), and is called *La Cubola* (Decamerone, V. 6); admission on ringing (fee).

The Strada di Pindemonte, which diverges to the right about 250 paces from the artillery-barracks, leads to the ( $\frac{1}{3}$  M.) **Convento de' Cappuccini**, in the subterranean corridors of which are preserved the mummified bodies of wealthy inhabitants of Palermo. This method of interment is now prohibited by government. The melancholy, but not uninteresting, spectacle should be seen by the curious. (The route hence to La Zisa,  $\frac{1}{3}$  M., is by the Via de' Cipressi, and then by the first road to the left; see p. 276.)

On the left side of the Monreale road we next pass the *Giardino d'Acclimazione*, laid out in 1861 for agricultural purposes. On the same side,  $1\frac{1}{2}$  M. from the Porta Nuova, are the iron gate and Swiss lodge (No. 422) at the entrance to the charming \***Villa Tasca**, the property of Conte Tasca, one of the first systematic farmers of Sicily, who possesses an experimental station here. The fine park is surrounded by extensive kitchen-gardens, which must first be traversed by visitors (straight on from the road, then to the right; carriages may drive to the entrance proper of the villa; 30-50 c. to the custodian on leaving). The garden, which is almost tropical in the luxuriance of its flora, contains numerous palm-trees. The small temple to the right of the house commands a charming view of the Oreto valley and Monreale.

The group of houses at the base of the height of Monreale is called *Rocca* (Tratt. de' Fiori). The electric tramway (p. 277) ascends hence straight on, commanding a splendid retrospect of Palermo and the Conca d'Oro, bounded by Mte. Pellegrino to the N. and Monte Sant' Alfano to the S., with the deep-blue sea as far as the Lipari Islands beyond it. — The road, constructed by Archbishop Testa of Monreale, ascends in windings to the 'royal mount' (1150 ft.), on which in 1174 William II. founded a Benedictine abbey, and in 1174-89 erected the famous —

**\*\*Cathedral of Monreale**, around which a town (980 ft.; *Ristorante di Savoia*, with view-terrace, near the cathedral) of 16,500 inhab. has sprung up since the second archbishopric in the island was transferred hither. The beggars in the town are often very importunate.

The church is in the form of a Latin cross, 334 ft. long and 131 ft. wide, with three apses. The outside of the choir is especially beautiful. The entrance is flanked by two square towers. The

magnificent portal possesses admirable bronze \*Doors dating from 1186, executed by '*Bonannus Civis Pisanus*', with reliefs from sacred history and inscriptions in early Italian. The bronze doors of the side-portals are by *Barisano* (p. 206). The edifice was seriously damaged by a fire in 1811, but has been well restored.

\*INTERIOR (entrance by the left side-door). The pointed vaulting of the nave is supported by eighteen columns of granite. The transept, approached by five steps, is borne by four pillars. The pointed vaulting is constructed quite in the Arabian style.

The \**Mosaics* with which the walls are entirely covered occupy an area of 70,400 sq. ft., and consist of three different classes: scenes from the Old Testament (prophecies of the Messiah), from the life of the Saviour, and from the lives of the Apostles. The nave contains Old Testament subjects down to the Wrestling of Jacob with the Angel, in two rows of twenty tableaux. Each aisle contains nine, and each transept fifteen scenes from the history of Christ. On the arches of the transept are subjects from the life of SS. Peter and Paul. In the tribune is the bust of Christ (with the inscription, *I. Xp. ô παντοκράτωρ*); below it, a Madonna in Trono with two angels and the Apostles at the side; under these are fourteen saints. In the niches at the sides, Peter and Paul. Above the royal throne is portrayed King William in the act of receiving the crown direct from Christ (not from the pope); above the archiepiscopal seat he is represented as offering a view of the cathedral to the Virgin. — In the right transept are the tombs of William I. and William II. The monument of the former is a sarcophagus of porphyry, like those in the Cathedral at Palermo; that of the latter was erected in 1575. — The N. aisle contains the *Cappella del Crocifisso*, of 1690, with fine wood-carvings from the history of the Passion. In the S. aisle is the *Cappella di San Benedetto*, with reliefs in marble of the 18th century. These chapels are opened by the verger (1 fr., including ascent to the roof).

The visitor should not omit to ascend to the roof of the cathedral for the sake of the \**View* it affords. The entrance to the staircase is in a corner at the beginning of the S. aisle (172 steps to the top).

Adjoining the cathedral is the former *Benedictine Monastery*, which William supplied with monks from La Cava. The entrance is in the piazza which lies in front of the church; the large central door admits to the monastery, the left side-door to the cloisters (adm. 1/2 fr.). Of the original building nothing is now left except the remarkably beautiful \**Cloisters*, the pointed arches of which are adorned with mosaics and supported by 216 columns in pairs; the capitals are all different, and the richly ornamented shafts also vary (date 1200). The 9th column from the E., on the N. side, bears a mason's inscription of 1228. The S. side of the cloisters is overshadowed by the ruins of an ancient monastery-wall, with pointed arches. The garden commands a delightful \**View* of the valley towards Palermo. The fragrance of the orange-blossom here in spring is almost overpowering. The modern part of the monastery (now fitted up as schools), which we first reach from the piazza, contains a handsome marble staircase adorned with a picture by Pietro Novelli (St. Benedict and the heads of the Benedictine order; p. 251).

From Monreale a steep path to the right (*Le Scale*), with an admirable \**View* of the Oreto valley, Palermo, and the sea (best towards evening), ascends in 1 1/4 hr. to the top of the hill which is

crowned by *Il Castellaccio* (2505 ft.), a deserted fort (10 min. to the right of the highest point of the path), commanding a still more extensive view. We then descend to the suppressed Benedictine monastery of **San Martino**, founded by Gregory the Great in the 6th cent., affording another fine \*View. Handsome entrance-hall. The monastery is now occupied as a reformatory. The vegetation here in spring, including numerous fine orchids, is very luxuriant.

The church contains an oil-painting by *Pietro Novelli* (right transept) and fine choir-stalls of 1597. By the side-exit on the right are some old reliefs from the life of Christ. In the refectory is a good fresco by *Novelli*, representing Daniel in the den of lions. With the library of the monastery is connected the reminiscence of the extraordinary historical forgeries of the Abbate Giuseppe Vella, who had founded a history of Sicily on a forged Arabic MS., but was detected by Hager of Milan, the Orientalist, in 1794. — Wine is sold at the houses above the monastery.

From San Martino we descend in 1 hr. (up 1½ hr.) through a narrow and somewhat monotonous valley to *Boccadifalco* (700 ft.), picturesquely situated among rocks. A road also leads hither direct from Palermo, beginning at the Porta Nuova and passing the Capuchin monastery (p. 278) and the village of *Altarello di Baida*, containing remains of the château of *Mimmerum*, which was founded by Roger. A pleasant and picturesque road (½ hr.) leads from *Boccadifalco* along the heights to *Rocca* (p. 278), and an equally pleasant footpath leads up the hillside to *Monreale*. — Another fine route, commanding a splendid view of the plain and the sea, leads N.W. from *Boccadifalco* to the former convent of *Baida* (545 ft.), founded by Manfred Chiaramonte in 1388 for the Cistercians, and afterwards occupied by Franciscan Minorites. Here in the 10th cent. lay *Baidhâ* ('the white'), a Saracenic village which was connected with Palermo by a row of houses. The terrace affords a fine view. In the vicinity is the not easily accessible stalactite cavern of *Quattro Arie*. We may now proceed viâ *Passo di Rìgano* to the terminus of the electric tramway (p. 275), which runs to Palermo viâ the *Piazza Olivuzza* (*Villa Butera* and *La Zisa*, see p. 275). — A picturesque footpath leads from *Baida* to San Martino in about 2 hrs. (comp. the Map, p. 274). After 50 paces we ascend the hill to the left, keep straight on upwards beyond the trough (excellent water), then ascend the valley beyond, and finally describe a curve round the stony *Monte Petroso* (2125 ft.) to the monastery.

### c. Parco.

The highroad to Corleone, leaving Palermo at the *Piazza dell'Indipendenza* (*Strada dei Pisani*, Pl. B, 1), leads past *Porraxi* (omnibus thus far from *Porta Felice*) and *Portella* to the (2½ M.) *Ponte delle Grazie* over the Oreto, and then ascends to *Grazia Vecchia*. Thence a picturesque road leads to the S.W. to (6 M.) the little town of —

**Parco**, near which William II. enclosed extensive hunting-parks. The abbey-church of *Santa Maria di Altosfonte*, founded by Frederick II. of Aragon, contains a relief of the Madonna (1328;

above an altar on the right). The view of Palermo from a little beyond Parco is one of the most beautiful in Sicily.

A road, commanding magnificent views (short-cuts for walkers usually impassable after rain) leads from Parco through the deep and fertile valley of the Oreto to (1½ hr.) Monreale (p. 278).

*Piana dei Greci*, 6 M. farther on, was an Albanese colony, founded in 1488, and at certain festivals handsome costumes are still seen here.

Proceeding to the E. from Grazia Vecchia (p. 280) and skirting the foot of the hill, we return to Palermo via the *Villa Grazia*, *Falsomiele*, and the *Corso dei Mille* (Pl. A, 4, 5). This is the so-called 'Giro delle Grazie'.

A little beyond Falsomiele a road ascends to the right to *Santa Maria di Gesù* (see below), a visit to which may thus be combined with that to Parco by travellers whose time is limited.

#### d. Santa Maria di Gesù. Favara. Campo Sant' Orsola.

One-horse carriage to (3 M.) Santa Maria di Gesù, 2½ fr. The best route from the centre of Palermo is by the *Porta Sant' Antonino* (Pl. A, 4) and the *Via Oreto*; from the *Piazza dell' Indipendenza* by the *Corso Tukery* and *Via Filicuccia* (Pl. A, B, 2). Omnibus four times daily (first trip at 8 a.m.) from the *Porta Sant' Antonino* (20 c.).

The road crosses the Oreto, which has worn a deep bed for itself in the tufa of the Conca d'Oro (p. 254), and gradually ascends to —

**Santa Maria di Gesù** (270 ft.), formerly a Minorite monastery, which, especially by morning-light, commands one of the finest \*\*Views of Palermo, with the Monte Pellegrino in the background, and is a favourite point with artists and photographers. The cemetery of the monastery contains the burial-places of several Palermo families. A door (unlocked by a monk) to the left of the choir in the church admits to the *Cappella La Grua*, in which are the 15th cent. mural paintings referred to at p. 251. From the upper iron gate of the cemetery, to the left (unlocked by a gardener; otherwise we skirt the outside of the cemetery to the left), a somewhat laborious path ascends in zigzags past a whitewashed loggia with painted terracotta figures to (15 min.) a second chapel, which is the finest point of view.

In the *Monte Grifone*, ¾ M. from Santa Maria di Gesù, is the *Grotta de' Giganti*, or *di San Ciro* (from the neighbouring church), a cave well known to palæontologists as a fertile source of fossil bones, which it still contains in great quantities. The cave is very dirty. Children at the entrance offer bones and teeth for sale. Near it are three arches of some mediæval building.

The road to the village of *Belmonte* or *Messagno*, about 9 M. from Santa Maria di Gesù, ascends gradually, affording a succession of fine views. Halfway it passes the village of *Gibilrossa*, where a monument, erected in 1882, commemorates the fact that Garibaldi's camp was pitched here in 1860, before the capture of Palermo. Belmonte may be reached also by pedestrians by a mule-track, which intersects the Falsomiele road (see above) about ¾ M. to the S.W. of the cross in front of Santa Maria di Gesù (to which point an omnibus plies, see above), and thence ascends the *Valle di Belmonte*. — The ascent of \**Monte Grifone* (2550 ft.) is most conveniently begun from Belmonte. Beside the highest house on the E. side

of the valley we enter a small valley, the floor of which we follow to the left until we reach a ridge descending from Monte Grifone. Thence we strike off to the left (no path) to the summit. We may either retrace our steps to Belmonte and thence descend to *Misimeri* (p. 298; caffè-ristorante in the market-place), or we may descend from the top on the N. side of the mountain (steep and no continuous path) to Santa Maria di Gesù.

Not far from the above-mentioned Grotta de' Giganti, to the left of the road and close to the village of *Brancaccio*, are the remains of the Saracenic-Norman château of *La Favara*, the magnificence of which has been highly extolled by Arabian and Jewish travellers of the middle ages, and where Frederick II. held his court. The building, built up on two sides, is now called the *Castello di Mare Dolce*, from a spring (p. 238) at the base of Mte. Grifone, whence a water-channel has been constructed past the Favara to Brancaccio. From Brancaccio we may return to Palermo viâ *San Giovanni dei Leprosi* (electric tramway, see below).

The Via de' Vespri (Pl. A, 3) leads in about  $\frac{1}{4}$  hr. from the Porta Sant' Agâta (Pl. A, 3) to the *Campo Sant' Orsôla* or *Campo di Santo Spirito*, the old cemetery, laid out in 1782. In 1173 Walter of the Mill founded a Cistercian monastery here, and near it, on 31st March, 1282, began the massacre of the Sicilian Vespers, during which the bell of San Giovanni degli Eremiti was tolled. The church of *Santo Spirito*, which was thoroughly restored in 1882, has massive pillars resembling those in the English churches of the early middle ages, and pointed arches also diverging entirely from the usual types. Near the church is a stone commemorating the Vespers (p. 243).

### e. Bagheria. Soluntum.

RAILWAY to Bagheria (from the main railway-station, see p. 252); express in 17 min. (fares 1 fr. 75, 1 fr. 25 c.), ordinary train in  $\frac{1}{2}$  hr. (fares 1 fr. 60, 1 fr. 15, or 75 c.); to Santa Flavia (slow trains only), fares 1 fr. 85, 1 fr. 30, 85 c. The excursion to Soluntum and Bagheria may be accomplished on foot in 5 hrs.; that to Soluntum alone from Santa Flavia in 2 hrs. The two excursions may be combined by proceeding direct from Villa Valguarnera to ( $\frac{1}{2}$  hr.) Santa Flavia (seat in a carriage usually to be obtained). Hurried travellers may then proceed to Cefalù, Catania, or Girgenti. — ELECTRIC TRAMWAY from the Piazza Rivoluzione (Pl. B, 4) by the *Corso dei Mille* and the *Ponte dell' Ammiraglio* to *San Giovanni dei Leprosi*, see p. 253. — Carriage and pair from Palermo to Bagheria and Soluntum in 6-8 hrs., 15-20 fr. Luncheon should be carried with the party.

The railway crosses the *Oreto*, beyond which, to the left below us, we observe the lofty arch of the *Ponte dell' Ammiraglio*, constructed in 1113 by the admiral Georgios Antiochenos and now crossed by the electric tramway (see above). Adjoining it are the ruins (concealed, with the exception of the dome, by other buildings) of the most ancient Norman church in Sicily, *San Giovanni dei Leprosi*, founded in 1071 by Roger. Here, in B.C. 251, the consul Metellus defeated the Carthaginians, and captured 120 elephants. In the neighbouring bay the French admiral Duquesne nearly annihilated the united Dutch and Spanish fleets in 1673. In the fertile coast-district the Saracens once cultivated the sugar-cane.

Between (5 M.) *Ficarasselli* and (6 M.) *Ficarassi* continuous \*View to the left of the sea and Monte Pellegrino.

8 M. *Bagheria*, or *Bagaria* (*Alb. Verdone*, near the middle of the main street, with clean trattoria), a country-town with 11,600 inhab., contains many villas of Sicilian nobles, now deserted. We turn to the right from the station, and then to the left, by the long main street, towards a portico (formerly of three arches), through which we pass. A little farther on we pass through a gateway, with weatherbeaten and unattractive sculptures of the 18th century. Straight on is the lower entrance to the *Villa Palagonia*, which, like the *Villa Butera*, contains a few fantastic works of art. If this entrance be closed we proceed to the right round the building to the upper entrance. Opposite this latter is the road leading to the left to the *Villa Valguarnera*, which merits a visit for the sake of the magnificent \*View from the terrace and from the adjacent *Montagnuola*, a hill reached in about 10 min. from the garden (fee 30-50 c.). The station of *Santa Flavia* lies about  $1\frac{1}{4}$  M. to the E. of the entrance to the villa.

10 M. *Santa Flavia*. Several tombs, probably of the Phœnician and Carthaginian period, were discovered here in 1864, to the right of the railway. — (Journey hence to Girgenti, see R. 28.)

Leaving the station, we turn to the right (the first house on the left is an *Osteria* with good wine, where the luncheon brought by the traveller may be taken). In 1 min. more we cross the railway to the right and in 4 min. reach a red house on the left, inscribed 'Antichità di Solunto', where the custodian lives. We traverse a garden and then ascend a steep and sunny road to the ( $\frac{1}{2}$  hr.) ruins of *Solūs*, *Soloeis*, or *Soluntum*, situated on the easternmost hill of *Monte Catalfano* (1225 ft.). The town was originally a Phœnician settlement, but the ruins date from Roman times. The name of the present town, which lies on the coast,  $2\frac{1}{4}$  M. farther to the S., is *Sólanto*. Nearly the whole of the ancient paved causeway, ascending the hill in zig-zags, has been brought to light. We turn to the left at a carob-tree (*Ital. carrubbio*), and then see to the right the ancient main street. The town was very regularly laid out, the streets running from E. to W. and N. to S., and crossing each other at right angles. A narrow passage was left between the backs of the rows of houses to allow the water to escape from the hill, which is so steep as to have necessitated the construction of flights of steps in some of the streets. The internal arrangement of several of the houses is still recognisable. Part of the colonnade of a large house has been re-erected by Prof. Cavallari, and is now named the 'Gymnasium'. Though the ruins are scanty, admirable \*Views are enjoyed from the top of the hill, embracing the bay of Palermo and the *Conca d'Oro* to the W., and to the E., the coast to a point beyond *Cefalù* and the *Madonía Mts.* (p. 317), snow-clad in winter. The steep promontory to the N. is *Cape Zafferano*; on the shore below lie *Sant'*

*Elia* and *Porticella*. Towards the E., where the *Tonnāra di Sólanto* (tunny-fishery, p. 299) is situated, lay the harbour of the town.

Good walkers may descend the steep hill and proceed round the promontory and through the village of *Aspra*, which lies on the sea, to *Bagheria*.

Farther up the brook *Bagheria* (the ancient *Eleutheros*), 1 M. to the E. of *Portella di Mare*, once lay a large Phœnician town, afterwards a Saracenic stronghold, called *Kasr-Sād*, now the village of *Cannita*. The Græco-Phœnician sarcophagi of the museum of Palermo were found here.

From Palermo an excursion may be made by steamboat in 4 hrs. (every fortnight, fare 7½ fr.) to the island of *Ustica*, 37½ M. distant, and 10 M. in circumference. Its principal mountains are the *Falconiera* on the E. and the *Quadrigo di Mezzo* (720 ft.) to the W. The island was colonised by the Phœnicians in ancient times, and was subsequently taken by the Romans. During the middle ages it was but thinly peopled. As lately as 1762 the whole population was murdered or carried off by pirates. The number of inhab. is now 1600, many of whom are prisoners sentenced to banishment here ('*domicilio coatto*'). The caverns are interesting to geologists. Fossil conchylia are also found in the island.

## 26. From Palermo to Trapani.

121 M. RAILWAY, express in 5 hrs. (no 3rd class; fares, see p. xiv); ordinary train in 7 hrs. (fares 22 fr. 5, 15 fr. 45, 9 fr. 95 c.). To *Castellammare* (a station for Segesta), 45½ M., in 2-3 hrs. (8 fr. 25, 2 fr. 80, 3 fr. 75 c.); to *Alcamo-Calatufimi* (another station for Segesta), 52 M., in 3¼ hrs. (9 fr. 40, 6 fr. 60, 4 fr. 25 c.); to *Castelvetrano* (station for Selinus), 75 M., in 3-4¼ hrs. (fares 13 fr. 60, 9 fr. 50, 6 fr. 15 c.). — By starting with the early train (about 5.30 a.m.) from Palermo, travellers may easily visit the temple of Segesta and then proceed in the afternoon to Castelvetrano or return to Palermo. If provisions are not taken from Palermo, arrangements should be made to dine at Calatufimi, whence a diligence in connection with the train starts about 1½ hr. before the departure of the latter, or at the restaurant at Castellammare station.

The STEAMERS of the *Navigazione Generale Italiana* (Palermo-Porto Empedocle-Syracuse line) leave Palermo on Fridays about 10 a.m., and arrive at Trapani in the afternoon; they start again at about 5 a.m. on Sat., reaching *Marsala* the same morning, *Sciacca* in the afternoon, and *Porto Empedocle* (for Gigenti) in the evening; starting again about 1 a.m. they touch at *Palma*, *Licata*, and *Terranova* on Sun. morning, *Scoglietti* in the forenoon, *Marsamemi* in the afternoon, and arrive at *Syracuse* about 8 p.m. — In the reverse direction: departure from *Syracuse* on Sun. at midnight; *Scoglietti* and *Terranova*, Mon. morning; *Licata* and *Palma*, Mon. afternoon; *Porto Empedocle*, Mon. evening; starting again at 3 a.m. on Tues., reach *Sciacca* Tues. morning, *Marsala-Favignana* Tues. afternoon, and *Trapani* Tues. evening; and starting once more at midnight arrive at *Palermo* on Wed. at 6 a.m. — As, however, the S. coast of Sicily is difficult to navigate, the punctuality of the steamers cannot be depended on. — The steamboat for Tunis, mentioned at p. 396, leaving Palermo on Wed. at 10 a.m., also touches at Trapani (Wed. 4 p.m.), and at *Marsala* (Thurs. 8 a.m.). Another steamer leaves *Trapani* on Mon. morning for *Favignana*, *Marsala*, *Pantelleria*, *Lampedusa*, and *Porto Empedocle*; returning from *Porto Empedocle* on Wed. afternoon.

The train starts from the principal station (Pl. A, 4), but also calls at the (3½ M.) station in the *Via Lolli* (Pl. F, 1; comp. p. 252). It then traverses the *Conca d'Oro*. To the left are the *Monti Billiemi*, to the right the *Monte Pellegrino*. Beyond (7½ M.) *San Lorenzo* the train enters the depression between the *Monti Billiemi* and the *Monte Gallo* (on the right). 10 M. *Tommaso Natale*; 11 M. *Sferraca-*

*vallo* (tunnel); 12½ M. *Isola delle Femmine*. The railway now skirts the coast for some distance. To the left lie (14 M.) *Capaci* and (17 M.) *Carini* (Amer. Consular Agent, F. Crocchiolo). The latter, picturesquely situated near the sea, was formerly the free Sicilian town of *Hyccara*, whence in 415 the Athenians carried off the celebrated courtesan *Lais*, then a girl of twelve years. The train next runs at the base of *Monte Orso* (2885 ft.), which rises on the left. — 24 M. *Cinisi-Terrasini*. Beyond (31 M.) *Lo Zucco-Montelepre* the train crosses the generally dry bed of the *Nocella* and reaches —

33 M. *Partinico* (620 ft.). The town, with upwards of 20,000 inhabitants, a trade in wine and oil, and several manufactories, lies considerably to the left of the station.

Beyond Partinico the train passes through a tunnel and crosses the *Gallinella*, a little above its mouth. — 38 M. *Trappeto*. — 39½ M. *Balestrate*, on a spacious bay, bounded on the E. by the *Capo di Rama* and on the W. by the *Capo San Vito*. The train runs near the sea, and crosses the *Fiume San Bartolomeo*, which is formed by the union of the *Fiume Freddo* and the *Fiume Caldo*.

45½ M. *Castellammare* (Trattoria at the station). The town (13,000 inhab.), known officially as *Castellammare del Golfo*, which was once the seaport of Segesta and still carries on a considerable trade, lies 3 M. from the railway, near the mouth of the *Fiume San Bartolomeo*. Beyond Castellammare the train quits the coast, and ascends the valley of the *Fiume Freddo* towards the S. Three tunnels.

52 M. *Alcāmo - Calatafimi*. The station lies between Alcamo and Calatafimi, about 5 M. distant from each. Vehicles from each town are generally in waiting at the station ('posto' in the diligence 1½ fr.; in other vehicles 1½-2 fr.); to meet the trains the carriages leave the towns about 1½ hr. before the arrival of the latter.

*Alcāmo* (835 ft.; *Locanda della Fortuna*, tolerable; *Albergo di Segesta*, Corso Sei Aprile 29, very unpretending; *Caffè* opposite the post-office), a town of Arabian origin, with 34,300 inhabitants. In 1233, after an insurrection, Frederick II. substituted a Christian for the Saracenic population, but the town still has a somewhat Oriental appearance. There are, however, a few mediæval and Renaissance remains, such as the portal of the church of *San Tommaso*; the campanile of the *Cathedral*, which contains a Crucifixion by Ant. Gagini; Renaissance sculptures in the church of *San Francesco*; and a Madonna by Rozzalone in the church *dei Minori*. Above the town rises the *Mte. Bonifato*, or *della Madonna dell' Autu* (Alto; 2705 ft.), whence a magnificent prospect of the Bay of Castellammare is obtained. The house pointed out here as that of *Ciullo d' Alcamo*, the earliest Sicilian poet (13th cent.), is really of much later origin.

*Calatafimi* (*Albergo Centrale*, Corso Garibaldi, mediocre; *Albergo Garibaldi*; *Trattoria Stella d'Italia*, unpretending), a town with 10,000 inhabitants, lies to the W. of the railway high up in the valley of the *Fiume Gaggera*. If we ascend the principal street,



a good footpath diverging to the right beyond the town will lead us to the top of the hill occupied by the *Castle* (1115 ft.). Fine view hence of the temple of Segesta and the extensive mountainous landscape in the environs. — The battlefield of Calatafimi, where on May 15th, 1860, Garibaldi won his first victory over the Bourbon troops, lies about 2 M. to the S.W., and is marked by a monument erected in 1892.

The **RUINS OF SEGESTA** lie near the highroad uniting Castellammare and Calatafimi, and may be visited from the railway-station of either in about the same time (7-8 hrs. by carriage).

CARRIAGES should be ordered to meet the travellers at the station. From the station of Castellammare to Segesta and back, *Giov. Albertini* provides vehicles at the following tariff: carr. with one horse, for 1 pers. 5, 2 pers. 9 fr.; carr. and pair for 3 pers. 15, 4 pers. 16 fr. — From the station of Calatafimi, from *Salv. Demaro*: carr. with one horse for 1-2 pers. 9, 3-4 pers. 12 fr.; carr. and pair for 4 pers. 15 fr. — Saddle horses and mules are now seldom used. — Pedestrians require 3-4 hrs. from either station to reach the *Fiume Gaggera*, where drivers also must alight from their carriages. Some travellers may prefer to take the diligence from the station (p. 285) to the town of Calatafimi, and there endeavour to secure a carriage for the rest of the way at a lower rate.

The road to Segesta from the station of Castellammare skirts the sea, then crosses the *Fiume San Bartolomeo* and gradually ascends in the direction of the town, to which, about  $1\frac{3}{4}$  M. from the station, a road diverges on the right ( $\frac{3}{4}$  M.). Our route, however, to Calatafimi and Segesta ascends along the left bank of the river. About  $3\frac{1}{2}$  M. farther on we reach the right bank of the *Fiume Caldo*; and in 6 min. more the road forks, the left branch leading to Alcamo, the right to Segesta. Passing the *Thermæ Segestanae* and farther on, the *Monte Várvaro Piccolo*, with its picturesque coronet of rocks, we reach ( $3\frac{1}{3}$  M. from the fork) the *Via del Tempio*, a broad path which descends in 2 min. to the *Fiume Gaggera* (fording on foot difficult after heavy rain), an affluent of the *Fiume Caldo*, and leads along the slope of the *Monte Várvaro Grande* on the opposite bank.

The excursion from Calatafimi to Segesta takes 4-5 hrs. The distance is about 5 M. Our route quits the town on the N. side and follows the Castellammare road, where we have soon a view of the high-lying temple on the left, descending a beautiful, well-watered valley. About  $2\frac{1}{2}$  M. below Calatafimi, where the cultivation of trees ends, a route descends to the left to the (2 min.) *Fiume Gaggera*, which after rain is not fordable by foot-passengers. Beyond the stream the *Via del Tempio* ascends the right slope of *Monte Varvaro* (disagreeable after rain) direct towards the (20 min.) large farm on the top, beside which is the custodian's dwelling. Visitors are first conducted (fee 1 fr.) to the (10 min.) temple, thence in about 25 min. to the *Monte Varvaro*, where the theatre is inspected. We may return by a narrow path to the farm, where luncheon, if brought, may be taken (good drinking-water and tolerable wine), or retrace our steps to the highroad.

Segesta, or *Egesta* as the Greeks usually called it, one of the most ancient towns in the island, was of Elymian, not of Greek origin, and though completely Hellenised after the lapse of centuries, it was almost incessantly engaged in war with its Greek neighbours.

The Greeks entertained the unfounded opinion that the Egestans were descended from the Trojans, who settled here near the warm springs of the *Scamander* (*Fiume Gaggera*), and had combined with the Elymi so as to form a distinct people. During the Roman period the tradition accordingly arose that the town was founded by *Aeneas*. The ancient town experienced the most disastrous vicissitudes. Oppressed by the inhabitants of Selinus, the Egestans invited the Athenians to their aid, and after the defeat of the latter at Syracuse, they turned to the Carthaginians, on whose arrival followed the war of B.C. 409. Egesta found, however, that its connection with Carthage did not conduce to its own greatness, and accordingly allied itself with Agathocles; but the tyrant on his return from an expedition against Carthage in B.C. 307 massacred 10,000 of the ill-fated inhabitants on the banks of the *Scamander* in order to appropriate their treasures, whilst others were sold as slaves. The town was then named *Dicaeopolis*. During the First Punic War the inhabitants allied themselves with the Romans and changed the name of their town from the ill-omened *Egesta* (*egestas*) to *Segesta*. The Romans, out of veneration for the ancient Trojan traditions, accorded them some assistance. Verres despoiled the town of the bronze statue of *Demeter*, which had once been carried off by the Carthaginians and restored by *Scipio Africanus*.

The \***TEMPLE**, situated on a hill to the W. of the town (995 ft.), is a peripteros-hexastylos of thirty-six columns, but was never completed. The columns are therefore unfluted, the steps of the basement unfinished, showing the portions left projecting to facilitate the transport of the stones, and the cella not begun. In other respects it is one of the best-preserved Doric temples in Sicily, and its simple but majestic outlines in this desolate spot, surrounded by lofty mountains, are profoundly impressive. Length, including the steps, 200 ft.; width 85 ft.; columns with capitals 29 ft. in height and 6 ft. in thickness; intercolumniation 8 ft. As the architraves were beginning to give way, they are secured where necessary with iron rods. At the back the Doric entablature, with guttæ, is in good preservation.

The town itself lay on the *Monte Varvaro*. The interesting \***THEATRE** commands a beautiful view. Before us, beyond the stage, rises *Monte Inice* (3490 ft.), more to the left is *Monte Sparagio* (3705 ft.), to the right is the so-called *Bosco di Calatafimi*, and lower down in the valley of the *Scamander* (*Gaggera*) are the remains of the *Thermae Segestanae*, supplied by four different warm springs which the road to Castellammare passes; in the distance is the sea. The diameter of the theatre, which is hewn in the rock, is 205 ft., that of the stage 90 ft., and of the orchestra 53 ft. The seats are divided into seven *cunei*, and separated by a *præcinctio*. The twentieth row from the 'præcinctio' is furnished with backs. In front of the proscenium the remains of two figures of satyrs from the Roman period are visible. A few remains of houses with Roman and Greek mosaic pavements have also been excavated.

CONTINUATION OF RAILWAY. 58½ M. *Gibellina*. 64 M. *Santa Ninfa-Salemi*, the station for the towns of *Santa Ninfa* and *Salemi*, both situated at some distance from the railway. *Salemi*, the ancient *Halicyae*, on a hill to the right, contains 15,000 inhab. and is commanded by a ruined castle. Four tunnels are passed through. The scenery improves.

75 M. *Castelvetro*. — Carriages from the station to the town; 'un posto' 50 c. — Hotels (see p. xvii). ALBERGO RISTORANTE TRINACRIA, Corso Vitt. Emanuele, R. from 1 fr.; ALB. BIXIO, with trattoria, R., L., & A. 2½ fr.; ALB. PALERMO, clean, R. & A. 1½ fr., L. 30 c. — *Caffè di Sennante*, in the Piazza.

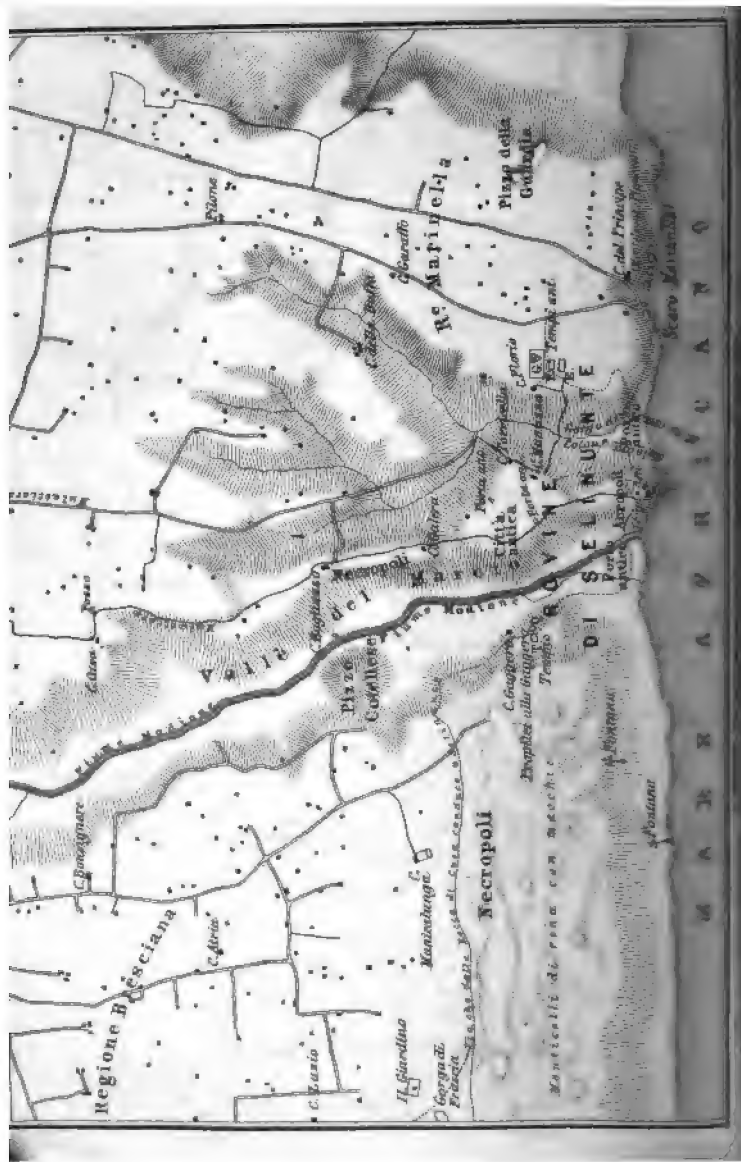
Carriages at *Lombardo's* or *Bascone's*. A visit to the ancient quarries near *Campobello* (p. 291) may be combined with that to *Selinus* by making a very early start (carriages should be ordered and inspected the evening before). Carriage and pair to *Selinus* and back, or to *Campobello* and back, 8-20 fr. for 1-4 persons. — Horse or Mule to *Selinus* and back 7 fr., to the quarries and back 8 fr. — Provisions should be taken.

*Castelvetro*, Sicil. *Casteddu Vetrano* (620 ft.), is a provincial town, with 21,500 inhab. who are hereditary tenants of the fertile district around the town, the property of the Dukes of *Monteleone* (of the family of *Aragona-Pignatelli*). The campanile of the church adjoining the *Palazzo Monteleone* affords the best panorama of the surrounding plain. The church of *San Giovanni* contains a statue of John the Baptist by *Ant. Gagini* (1522; apply to the sacristan). The grammar-school contains the small *Museo Municipale* of antiquities found at *Selinus*. The chief treasures are an archaic statuette of *Apollo* in bronze, found in 1882, and some terracottas. — About 2 M. to the W. is the Norman church of *Santa Trinità della Delia*, of the 12th cent., lately restored, and now private property.

FROM CASTELVETRANO TO SELINUS, 7½ M., a drive of 1¼ hr. (walking not recommended). By starting at 8 a.m. we may regain *Castelvetro* again at 2 or 3 p.m. — We follow the *Sciacca* road, which gradually descends to the sea through a fertile but monotonous district: cross the railway at the S.E. angle of the town; 1½ M. farther on cross the *Modione*; 2½ M. the road to *Partanna* diverges on the left; ¼ M. farther the highroad to *Sciacca* bends to the left, while a still unfinished road to *Campobello* (5½ M. farther) diverges on the right. We continue straight on for *Selinus* and 2 M. farther on diverge to the right to the ruined temples of the *Neapolis* on the E. hill (p. 291), near which is the large *Casa Florio* (good wine). After wet weather, the valley between this hill and the *Acropolis* on the W. hill, which should first be visited, is very marshy and must then be crossed by the new carriage-road or by the bank of sand on the side towards the sea.

The coachman or a boy will act, if necessary, as a guide, but the more experienced travellers will probably find our map sufficient, especially as a path made by Prof. *Salinas* (p. 286) winds through the ruins to all the points of interest on the E. hill. — There is a custodian (*Guardia della Antichità*; ring at his house) at the E. temples, and several others are stationed on the *Acropolis*, where, however, they are not always to be





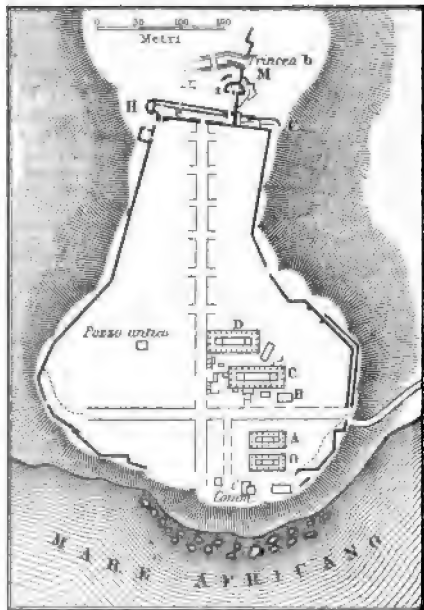
found. A room on the ground-floor of the *Casa della Commissione* on the Acropolis contains a number of plans of Selinus for the use of visitors; but no refreshments are to be had and there are no facilities for spending the night here. — If a stay of some days is contemplated, Prof. Salinas, at Palermo, should be consulted beforehand.

\**Selinus*, among whose ruins are the grandest ancient temples in Europe, was founded in 628 by colonists from Megara Hyblæa under Pammilus, and was the westernmost settlement of the Helienes in Sicily. On an eminence by the sea, 154 ft. in height, to the E. of the river *Selinus (Modione)*, Pammilus erected the Acropolis, behind which, more inland, was placed the town itself. On the opposite hill, separated from the citadel by a marshy valley (*Gorgo di Cotone*), the credit of draining which is ascribed to the philosopher Empedocles, a sacred precinct was founded in the 6th century. The Selinuntians were still engaged in the construction of the temples of the latter when Hannibal Gisgon destroyed the town in 409.

The conflicts between the Selinuntians and Egestans, whose territories were contiguous, afforded the Athenians, and afterwards the Carthaginians, a pretext for intervening in the affairs of Sicily. Hannibal attacked the town with 100,000 men. Help from Syracuse came too late; 16,000 inhabitants were put to the sword, and 5000 carried off to Africa as captives; 2600 only effected their escape to Agragas. From that blow Selinus never recovered. Hermocrates, the exiled Syracusan patriot, founded a colony here in 407, but under the Carthaginian supremacy it never attained to prosperity, and in the First Punic War it was finally destroyed (263 B.C.). Since that period it has remained deserted, as the district is unhealthy in summer. In the early Christian period cells were built between the temples and occupied by solitary settlers. The Mohammedans called the place *Rahl el-Anam*, or 'Village of the Idols', and here they resisted the attacks of King Roger. The ruin of the temples (called *Palieri dei Giganti* by the natives) was probably caused by an earthquake, but at what period cannot now be determined. The sculptures found here are now in the museum at Palermo (p. 268). Systematic excavations are being carried on by the Italian government.

The W. HILL or *Acropolis*, on which lay the earliest town, was entirely surrounded with walls. These walls were destroyed in B.C. 409, but the higher part of them was re-erected two years later, partly with materials from other buildings. This part of the town was traversed by two main streets, running N. and S. and E. and W., from which the other streets diverged at right angles. The most important remains in the E. half of the Acropolis are those of temples, all facing the E. The two farthest to the S. are known as *Temples O* and *A*. Beyond the line of the main street running from E. to W., is the small *Temple B*, which Hittorff restored as a prostyle-tetrastyle with Ionic columns and Doric entablature. The adjoining *Temple C*, to which the oldest metopes belonged, was probably sacred to Hercules, though Benndorf assigns it to Apollo; some of the columns are monoliths. *Temple D* is not so ancient as *Temple C*; in front of it is a somewhat elevated platform. The foundation-walls of numerous other buildings are traceable within the old town, and graves containing skeletons and houses, of a later date, also occur. Crosses chiselled on the

overthrown architraves indicate that these last were dwellings of the Christian period. — To the N. of the Acropolis the remains of the fortifications restored by Hermocrates in 407 B. O. have been exhumed, with two round bastions at the E. and W. corners, a projecting semicircular tower (*M*; so-called *Teatro*), and a trench (*Trincéa b*). Capitals and triglyphs from earlier edifices have been built into these. The passages to Trench *b* are not vaulted but



covered by the gradual projection of the successive courses of masonry; while the arch of the doorway *c*, in the N. wall of the Acropolis, is not built but hewn out of the stone. To the E. is a well of excellent water, enclosed by cylinders of clay. Three metopes (p. 269) were discovered near this point in 1891. Farther on lay the town proper, the remains of which are very scanty. — Still farther to the N., on the ridge between the farms of *Galera* and *Bagliazzo*, was the earliest *Necropolis*; at a later period the citizens had their necropolis to the W., on the hill now called *Manica-*

*lunga*. The *Propylaea* (*Q*) of the latter necropolis, used also as a temple (probably of Hecate, to judge from an inscription) was discovered by Cavallari adjacent to the house of *Messana*, which lies just beyond the river; and behind this Salinas and Patricolo have excavated a sacred district, with altars, grave-steles, a temple (*T*) without a peristyle, and innumerable terracotta statuettes.

On the E. HILL lie the huge \*Ruins of three temples, but no other remains of any kind. The southernmost, *Temple E*, contained five metopes: of these two were in the posticum, one representing Athena and the Giant, the other damaged beyond

recognition; three were in the pronaos, and represented Hercules and the Amazon, Zeus and Hera, Artemis and Actæon. A votive inscription dedicating the temple to Hera was found here in 1865. The middle temple (*F*), some of the columns in which were left unfinished, yielded the two lower halves of metopes discovered by Messrs. Harris and Angell in 1822. The last temple (*G*), one of the largest Grecian temples known, was left unfinished, as is proved by the fact that nearly all the columns are unfluted. An inscription found in it seems to assign the temple to Apollo. According to Benndorf, Temples *C* and *D* were built soon after B.C. 628, Temple *F* and part of *G* in the 6th cent. B.C., and Temples *A* and *E* and the rest of *G* in the 5th cent. B.C.

The following measurements are given approximately in English feet.

	A.	B.	C.	D.	E.	F.	G.
Length of temple including steps	139	28 $\frac{1}{2}$	230	192	228	216	371
Width of temple including steps	60	15	88	89	91	90	177
Height of columns with capitals	20	11 $\frac{1}{4}$ ?	28	24 $\frac{1}{2}$	33	30	53 $\frac{1}{2}$
Diameter of columns at the base	4 $\frac{1}{4}$	1 $\frac{1}{2}$ ?	6	5	7	5 $\frac{1}{4}$	11 $\frac{1}{4}$
Diameter of columns at the top	3 $\frac{1}{2}$	1?	5	3 $\frac{3}{4}$	6	4	6 $\frac{1}{4}$ 8
Height of entablature (trabeazione)	9	3 $\frac{1}{4}$ ?	14	13 $\frac{1}{4}$	14 $\frac{1}{2}$	13	22
Intercolumnia . . . . .	6 5	1 $\frac{1}{2}$ ?	8 $\frac{2}{3}$ 7 $\frac{1}{2}$	9 8 $\frac{1}{2}$	8 7	9 8 $\frac{2}{3}$	10 $\frac{3}{4}$ 9 $\frac{1}{4}$
Length of cella . . . . .	82	11 $\frac{3}{4}$	131	124	135	133	228
Width of cella . . . . .	25	11 $\frac{1}{2}$	29 $\frac{1}{2}$	26 $\frac{1}{2}$	37 $\frac{1}{2}$	23	59

Beyond Castelvetroano the train enters a wide moor, which extends nearly as far as Mazzara. Fine sea-views. — 77 M. *Campobello*, near the ancient quarries, which yielded the material for the temples of Selinus and are now called *Rocca di Cusa* or *Cave di Campobello*.

A visit to the \*Quarries of Selinus may be made by carriage from Castelvetroano in about 8 hrs., or may be combined with a visit to Selinus (comp. p. 288). The railway is cheaper, but only three trains a day run in each direction. — The quarries are peculiarly interesting, for the work in them was suddenly interrupted, doubtless on the capture of the town by the Carthaginians in B.C. 409, and has never since been resumed. The various stages of the process of quarrying are still traceable. A circular incision was first made in the rock, and then hewn out till a space of a yard in width was left free between the solid rock and the monolithic drum of the column. The block was then severed entirely from the rock, and its bed left empty. A number of such drums are lying ready for transport at the bottom of the quarry; others have already been carried for some distance along the road to Selinus. Among the drums, which



measure 8-10 ft. in length and about 8 ft. in diameter, are some which correspond exactly with those used for the columns of temple *G* (see p. 291), and which were undoubtedly designed for the completion of that building.

84 M. *San Nicola*. Monte San Giuliano is visible to the right (N.). We then cross the river *Delia*.

89½ M. *Mazzara* (*Alb. Centrale di Selinunte*, close to the old castle, with trattoria; \**Café* near the Piazza del Duomo; Brit. vice-consul, *Sig. V. F. Verderame*), officially styled *Mazzara del Vallo*, a town with 13,500 inhab., the residence of a bishop, is surrounded by a quadrangular wall about 36 ft. in height, which is defended in the characteristic Italian style by square towers rising from it at intervals. The ancient *Mazara* was originally a colony of the Selinuntians, but, like the mother-city, was destroyed by Hannibal Gisgon in B.C. 409. In 827, the Arabs landed at *Râs el-Beddî* (*Punta di Granitola*), to the S. of Mazzara, with the intention of conquering the island. The ruined *Castle* at the S.E. angle of the town-wall was erected, or at least strengthened, by Count Roger in 1073, who also founded the *Cathedral*, which contains three ancient sarcophagi (*Battle of the Amazons*; *Wild Boar Hunt*; *Rape of Persephone*, freely restored), and a *Transfiguration* over the high-altar by Gagini. The mansion of the *Conte Burgio*, at the W. corner of the Piazza del Duomo, and the *Archiepiscopal Palace* opposite the cathedral contain large Arabic majolica vases. Pleasant walk on the Marina. On the river *Mazaras* farther up, into the estuary of which the tide penetrates for a considerable distance, are situated grottoes in which the 'beati Pauli' once assembled.

Beyond Mazzara we traverse a tract of moor and enter a richly cultivated district, planted chiefly with the vine. 96 M. *Bambina*.

102½ M. *Marsala*. — INNS. ALBERGO STELLA D'ITALIA, Via Neve 18, R., L., & A. 2½-3½, déj. 2¼, D. 4½, pens. 8-10 fr. (all incl. wine); ALBERGO CENTRALE, in the Cassero, ¾ M. from the station, with Trattoria, R., L., & A. 2-3 fr.; ALBERGO DEL LEONE.

CARRIAGES from the station to the town, ½ fr. each person. — EXBARKATION or landing 60 c., with luggage 1½ fr. per person.

BRITISH VICE-CONSUL: *Chas. F. Gray, Esq.* — LLOYD'S AGENTS: *Paci & Fighelli*.

*Marsala* is an important commercial town with 37,000 inhab., well known for the Marsala wine which is manufactured here from Sicilian wines and spirit. The principal firms are *Ingham, Florio*, and *Woodhouse*, who kindly admit visitors to see their extensive and interesting establishments, situated on the shore to the S. of the town. The town, a modern place, contains nothing noteworthy, except the *Cathedral*. The *Municipio* (last door on the right) contains an antique animal-group from Motye, a tiger devouring a bull; above is a Phœnician inscription. — The costumes of the peasants at church on Sunday are interesting. A celebrated procession takes place here on Maundy Thursday in the afternoon.

Marsala occupies the site of the ancient *Lilybaeum*, a fragment of the town-wall of which is preserved near the *Porta di Trapani*. The ravine in front of the latter and the fields beyond contain caverns and graves, and the *Convento dei Niccolini* (no admission) contains Phœnician tombs with Byzantine pictures. Other relics are the old harbour to the N., where the salt-works are now situated, and a few fragments of houses and walls on the coast of *Capo Bofo* (or *Lilibéo*), the westernmost point of Sicily. A bust of Garibaldi has been erected outside the *Porta Nuova*, where he landed on 11th May, 1860, and began his famous progress through the island, which ended in a few weeks with the overthrow of the Bourbon supremacy (comp. p. 244). In the field to the left on the promontory stands the church of *San Giovanni Battista*, with a subterranean spring in the *Grotta della Sibilla* (inaccessible). The Cumæan Sibyl is said to have proclaimed her oracles through the medium of the water, which is still an object of superstitious veneration.

Lilybæum was the principal fortress of the Carthaginians in Sicily. Pyrrhus besieged it unsuccessfully in 279, after which he quitted the island. In 249-41 the Romans in vain endeavoured to reduce it during one of the most remarkable sieges on record. Under the Roman supremacy Lilybæum was a very handsome city ('splendidissima civitas'), and the seat of government for half of Sicily. From this point the Roman expeditions against Africa, and also those of Don John of Austria, were undertaken. The present name of the town is of Saracenic origin, *Marsa-Āh*, harbour of Ali. Charles V. caused stones to be sunk at the entrance to the harbour, with a view to deprive the Berbers of one of their favourite haunts.

On the small island of *San Pantaleo*, situated in the shallow '*Stagnone*' near the coast, about 6 M. to the N. of Marsala (boat thither from Marsala 4 fr.), was anciently situated the Phœnician emporium of *Motye*. The foundations of old walls round the island, and remains of the gates, especially on the side next the land, with which the island was connected by an embankment, are still traceable. The latter still exists under water, and is used by the natives as a track for their waggons. In B.C. 397 the town was besieged and destroyed by Dionysius with 80,000 men and 700 vessels, and the Carthaginian admiral Himilco totally routed. It was with a view to repair this loss that the Carthaginians founded Lilybæum.

FROM MARSALA TO TRAPANI the train skirts the sea-coast. To the left is the *Stagnone* (see above), with the islands of *San Pantaleo*, *Santa Maria*, *Isola Grande* or *Isola Lunga*, and others. In the distance are the mountainous *Favignana*, *Levanzo*, and other islets belonging to the *Ægadian Group* (see p. 296). — 106 M. *Spagnuola*; 110 M. *Ragattisi*. — Beyond (113 M.) *Marausa* the train crosses the *Birgi*, the ancient *Acithis*. Here, in the plain of *Falconaria*, Frederick II. of Sicily routed the united French and Neapolitan armies, and took Philip of Anjou prisoner, on 1st Dec., 1299. This was the greatest of the battles which took place during the wars after the Sicilian Vespers. — 118½ M. *Paeco*; the town, founded in 1609 and famed for its cucumbers and melons, lies to the right of the railway. The train passes extensive salt-works, in which the salt is stored in huge, tent-shaped heaps, and skirts the base of *Monte San Giuliano* (p. 295).

**121 M. Trapani.** — Inns. ALBERGO TRINACRIA (Pl. a), Piazza del Teatro,  $\frac{3}{4}$  M. from the station, with good Trattoria, R., L., & A. 2½ fr.; ALBERGO MILANO, Vico della Neve 21; ALBERGO CENTRALE. — *Caffè Serafini*, at the harbour, beside the Dogana.

Carriages from the station to the town, ½ fr. each person. — Omnibus from the harbour (Piazza Marina) to the *Madonna dell' Annunziata* (p. 286), every 10 min., 10 c.

Mules and Donkeys for the Monte San Giuliano are to be found near the gate, in the first street on the right (2-2½ fr., boy ½ fr.). — Carriage with three horses to the Monte San Giuliano 25-30 fr. A *Diligence* also runs daily to Monte San Giuliano.

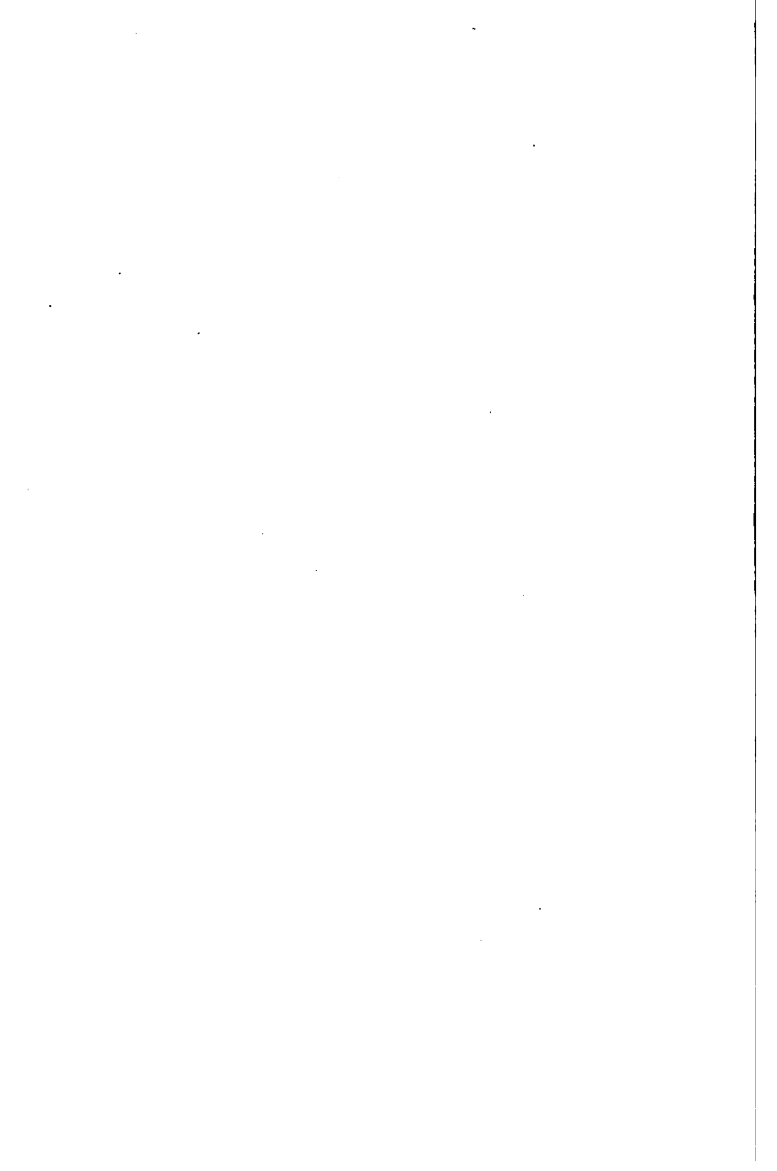
BRITISH VICE-CONSUL, *Sig. Gius. Marino*; U.S. CONSULAR AGENT, *Sig. Marrone*. — LLOYD'S AGENTS, *G. Serraino & Co.*

*Trápani*, the ancient *Drepana* (from *drepanon*, a sickle), so called from the form of the peninsula, a prosperous town with 38,000 inhab., lies at the N.W. extremity of Sicily, and is the seat of a prefect and a bishop. The harbour is good, and the trade of the place not inconsiderable. Coral, shell-cameos, and alabaster works are specialties of Trapani.

In ancient times it was the seaport of Eryx (Monte San Giuliano), but was converted into a fortress by Hamilcar Barca about the year 260, and peopled with the inhabitants of Eryx. In 249 the Carthaginian admiral Adherbal defeated the Roman fleet under the consul Publius Claudius off the harbour, and in 242 Drepana was besieged by the consul Lutatius Catulus, whose headquarters were in the island of Columbaria (Columbara). On this occasion the Carthaginian fleet, laden with stores, on its route from Maritimo to Favignana, was destroyed in March, 241, in sight of the town, a victory which terminated the First Punic War. During the Roman period the town was unimportant. In the middle ages it prospered as a royal residence. In the *Æneid*, Anchises is represented as having died here, and Æneas as having instituted games to his father's memory. The island described as the goal in the boat-race is now called *Asinello*. Another tradition is that John of Procida formed the conspiracy against Charles of Anjou on the *Scoglio del Mal Consiglio*. It is, however, an historical fact that Peter of Aragon, touching here on 30th Aug., 1282, on his return from Africa with his fleet, was welcomed as a deliverer.

Trapani is one of the cleanest towns in Italy, but beyond a few handsome buildings in the baroque style, contains little of interest. The *Lyceum* (Pl. 3), to the right in the Corso, possesses a natural history collection and a picture-gallery (Tues., Thurs., & Sat. 10-2; ½ fr.). The latter includes: Carreca, Jacob's dream, St. Albert; Ribera, Heads of Apostles; and interesting 14th cent. representations from the ceiling of Sant' Agostino. — The *Cattedrale San Lorenzo* (Pl. 2), farther on in the Corso, possesses a Crucifixion by Van Dyck (4th chapel on the right), freely retouched, and fine carved choir-stalls. — The church of *Sant' Agostino*, to the S., once a Templars' church, has curious architectonic decorations. — To the left, farther on, in the line of the Via Sant' Agostino is the church of *Santa Maria di Gesù* (Pl. 4), recognizable from the crossed arms over the door. It contains a Madonna by Luca della Robbia in a marble frame of 1521 (to the right of the high-altar). — From the façade of Santa Maria di Gesù we follow the Via Sant' Elisabetta to the Via San Michele, in which is the *Oratorio di San Michele*, with a representa-





tion of the Passion, executed in coloured wooden groups by Trapanian artists of the 17th century. — We then continue in our previous direction to the right to the church of the *Madonna della Luce*, which possesses a built up portal, dating from 1509. A little farther on the Via Carrara leads to the left to the *Via della Giudecca*, or former Jewish quarter, which contains an old house with a tower (*Lo Spedadello*), illustrating the curious mingling of architectural styles which characterised the 15th century. — The church of *San Nicola di Bari* (Pl. 5), in a street of the same name diverging from the Via Garibaldi, contains statues of saints behind the high-altar belonging to the school of Gagini (1560). — A *Statue of Victor Emmanuel II.* by Dupré was erected in 1882 in the Piazza Vittorio Emanuele (Pl. 6), through which leads the road to Monte San Giuliano.

Pleasant walks may be taken in the shady promenades along the harbour, where a marble *Statue of Garibaldi* (Pl. 8), by L. Croce, was erected in 1890, and to the *Torre de' Legni*,  $\frac{1}{2}$  M. from the Albergo Trinacria, following the Corso to its end, where we pass through the gate next the sea and then incline a little to the right.

The attractive \*EXCURSION TO MONTE SAN GIULIANO occupies fully half-a-day. The traveller had better ride or walk ( $2\frac{1}{2}$ –3 hrs.).

The route passes the church of the MADONNA DELL' ANNUNZIATA, founded in 1332, about  $1\frac{1}{2}$  M. from the town (omnibus, see p. 294). The principal church, which contains a famous old statue of the Madonna (said to have come from Cyprus), has been modernised, but the fine architecture of the *Cappella del Cristo Risorto*, founded in 1476 by the seamen's guild, on the N. side, has been preserved, even on the exterior (sacristan in the convent behind the church; door marked 'Asilo e Scuole Elementari').

At this church the road to Mte. San Giuliano diverges to the left from the highroad; and pedestrians may ascend from it to the left by a steep footpath following the telegraph wires on the W. side of the mountain. The new road is recommended to riders for the descent. The precipitous slopes are beautifully wooded at places. Midway is the small but fertile *Piano dei Cappuccini*, with the rock *Petrale* to the right, and *La Cintaria* to the left.

\**Monte San Giuliano*, the *Eryx* of antiquity, is an isolated mountain, 2485 ft. in height. On its summit is situated a small town (*Albergo della Sicilia*), which is rapidly falling to decay. The number of inhabitants decreasing year by year owing to the migrations which take place to the plain at the foot of the mountain. On account of the cold mists the men of this district generally wear the 'cappa' or hood, met with throughout Sicily; the women, who are renowned for their beauty, wear long black silk mantillas. At the entrance of the town stands the *Cathedral*, restored in 1865, only the W. bays of which are old. We ascend through the town to the

towers fitted up as a residence by Baron Agostino Pepoli, commanding a splendid view and containing a collection of objects of art, and then to the ivy-clad *Castle* (partly used as a prison). The rugged rock on which it stands commands a noble prospect of the land and sea. To the W. at our feet lies Trapani, and beyond it are the *Ægadian Islands*: Maritimo (ancient Hiera; with the Monte Falcone, 2245 ft.), the most distant; to the left, nearer us, Favignana (*Ægusa*, 1070 ft.); on the right Lévanzo (*Phorbantia*, 950 ft.); all of which belonged to the Genoese family of the Pallavicini from the middle of the 17th cent. till 1874, when they were purchased by Sign. Florio of Palermo (important tunny-fishery). Towards the S. stretches the fertile plain of the coast, with Paceco (p. 293); in the background is Marsala. Towards the E. tower the mountains of San Vito, (from W. to E., Sparagio, Laccie, Sauci, San Barnaba, and Roccacorvo); and the conical peninsula of Cofano extends into the sea, which bounds three sides of the mountain. In winter Cape Bon in Africa is occasionally, and the island of Pantelleria (p. 396) frequently visible. In spring the whole district at our feet is clothed with the most luxuriant verdure.

On the summit once stood the shrine of *Venus Erycina*, a deity worshipped by all the people of the Mediterranean. The modern town is probably co-extensive with the sacred enclosure. The same spot had previously been the site of a temple of Astarte, erected by Phœnician settlers, on whose altar no blood was permitted to flow. Melkarth was also worshipped here; the Greeks therefore believed the temple to have been founded by Hercules, and Dorieus, brother of Leonidas of Sparta, undertook, as a Heraclides, an expedition to conquer this district, but was defeated and slain by the Phœnicians and Egestans. During the First Punic War Hamilcar Barca surprised the town, which lay on the slope of the mountain, but has left no trace of its existence, and besieged the temple, which was bravely defended by the Celtic mercenaries on behalf of Rome, but at the same time plundered by them. The Carthaginians were in their turn surrounded from below by the Romans, who afterwards restored the temple, furnished it with a guard of 200 men, and bestowed on it the revenues of seventeen towns of Sicily (for Eryx, it was said, had also been founded by *Æneas*). According to some the temple was founded by Dædalus, and Eryx by a son of Venus and Butes. The present name is derived from the tradition, that, when the town was besieged by King Roger, he beheld St. Julian putting the Saracens to flight.

The only remains of the temple of Venus are the foundations within the castle, the so-called *Ponte* or *Arco del Diavolo*, and the '*Fountain of Venus*' in the castle-garden, an ancient reservoir, 4 yds. in width, and 8 yds. in length. Of the walls of the sacred city of Venus considerable portions still exist beneath the present wall, between the *Porta Trapani* and *Porta Spada*, consisting of huge blocks in courses of equal height. The wall was defended by eleven towers at unequal intervals. The entrance to the town was obviously between the Monte di Quartiere and the *Porta Spada*, where in the interior of the town the walls of the approach can be traced towards the right. These walls are now known to have been erected by the Phœnicians.

## 27. From Castelvetro (Selinus) to Girgenti.

62 M. Road: diligence in about 19 hrs. Railway projected. Carriage (two days), about 80 fr. This route is not so safe as might be wished. -- The Syracuse steamboat (p. 284) touches at Sciacca weekly (Saturday afternoon; landing or embarkation 1 fr.), a pleasant means of conveyance to Girgenti if it should happen to suit the traveller's convenience.

If Castelvetro be quitted early, it is possible to ride in one day via the ruins of Selinus to Sciacca (28 M.; or by the direct route from Castelvetro about 24 M.). From the Acropolis we again cross to the Neapolis, traverse wheat-fields and vineyards, and reach the *Fiume Belice* (the ancient *Hypsas*), which we cross at a ford. The route then lies partly across the sand of the coast, partly through poorly cultivated land, to Sciacca. The town of *Menfrici* (Sicil. *Menfi*; 400 ft.), with 10,000 inhab., lies a little to the left. The stones for the metopes of Selinus appear to have been quarried near this town.

**Sciacca** (*Albergo della Pace*), with 22,200 inhab., situated on an abrupt eminence (260 ft.) on the coast, occupies the site of the *Thermae Selinuntinae* of antiquity. The modern name is of Saracen origin ('*Shakkah*'). Tommaso Fazello (d. 1570), the father of Sicilian historiography, was born here. For the sake, it is said, of acquiring an illustrious fellow-townsmen, he describes Agathocles, the tyrant of Syracuse, who was born at *Thermæ Himerenses* (Termini), as a native of Sciacca. In the middle ages the town was a place of some importance, being a royal and not merely a baronial borough. Powerful nobles, however, also resided here, the ruins of whose castles are still to be seen in the town; the most extensive of these are on the E. side of the town-wall. Here rise the ruins of the castles of the Luna and Perollo families, whose feuds, the so-called *Casi di Sciacca*, disturbed the tranquillity of the town for a whole century (1410-1529), a fact which serves to convey an idea of the condition of mediæval Sicily. The *Cathedral* was founded by Julietta, the daughter of Roger I. The finest view is afforded by the tower of *San Michele*. The *Casa Starepinto* and *Casa Triolo* are interesting specimens of mediæval architecture. The spacious modern palace, with a beautiful garden, at the E. gate, is the property of the *Marchese San Giacomo*.

**Monte San Calogero** (1280 ft.), an isolated cone, 3 M. to the E. of Sciacca, deserves a visit on account of its curious vapour-baths. In the valley between Sciacca and the mountain are the sources of the hot sulphur (133° Fahr.) and salt (88°) springs, which attract numerous patients in summer. The foundation of the vapour-baths (*Le Stufe*; temperature varying from 92° to 104°) was attributed to Dædalus, and the mountain called in ancient times *Mons Kronios*. The grottoes, partially artificial, with unimportant inscriptions, such as the *Grotta Taphano (della Diana)* and *delle Putzelle*, are interesting. In the middle ages the discovery of the efficacy of the baths was attributed to San Calogero (mod. Greek *kalógeros*, monk), and most of the baths in Sicily are accordingly named after that saint, as in ancient times they were all believed to have been established by Dædalus. The island of Pantelleria is distinctly visible from the Monte San Calogero. On 18th July, 1831, a volcanic island



(*Isola Ferdinanda*), 4-5 M. in circumference, with a crater, rose from the sea between Sciacca and Pantelleria, but on 18th Jan., 1832, entirely disappeared. In 1864 symptoms of a submarine eruption were again observed. There is also a shoal at this point. Not far from it a valuable coral reef was discovered in 1875, which attracts many hundreds of coral-fishers.

FROM PALERMO TO SCIACCA VIA CORLEONE, about 68 M.; railway to Corleone (42½ M., in 4½ hrs.; fares 8 fr. 55, 6 fr., 3 fr. 55 c.). — Beyond (3½ M.) *Corsari* and (5½ M.) *Villabate* the train ascends the valley of the *Scansano* to the S. — 10 M. *Mistimeri* (Arabic 'Menzil al Emir') see p. 282; 15 M. *Bolognietta Marinero* (formerly *Ogliastro*); 17½ M. *Mulinazzo*; 19½ M. *Baucina*. — 21½ M. *Villafrati*. A little to the W. are the baths of *Cefala-Diana* (called 'Gefala' by the Arabs), at the base of a lofty hill, crowned by the *Castello di Diana*. — 22½ M. *Mezzofuso*; 25½ M. *Godrano*; 29½ M. *Ficuzza*, with a royal hunting-lodge. To the S. rises the mountain-ridge of *Busambra*, with the woods of *Cappelliere*. — 31 M. *Bifareva*; 33½ M. *Scalilli-Tagliavia*. On the hill is the ruined Saracenic fort of *Calata Busambra*. — 39 M. *Donna Beatrice*.

42 M. *Corleone* (*Albergo delle Palme*, fine view), anciently *Koritan*, with 15,700 inhab., is a town of Saracenic origin, where Frederick II. established a Lombard colony in 1237. Its inhabitants were therefore the most strenuous opponents of the house of Anjou.

From Corleone the road leads via *Campoforlito*, skirting the cliffs of *Monte Cardellieri* and *Monte Buraco*, to *Bisacquino* (10,000 inhab.) and (13 M.) *Chiusa-Sclafani* (7500 inhab.), where it divides. The road to the E. leads to *Burgio*. The principal church here contains a picture by Ribera, and the Franciscan church a statue of St. Vitus by Ant. Gagini (1520). We follow the branch to the W., via *Giuliana*, with an ancient castle and a Norman church, to *Sambucca* (1215 ft.), a well-built town with 9000 inhab., which under the name of *Rahal Zabuth* belonged to the monastery of Monreale in 1185. Farther on, to the right, are situated *Contessa*, an Albanese settlement, and the ruins of *Entella* on the bank of the *Belice Sintistro*, 5 M. from Contessa, and accessible from the S.E. only. Entella was an Elymian town, of which mention is made in the Trojan-Sicilian myths. In 403 it was taken by surprise by the Campanian mercenary troops of Dionysius I. From Sambucca the road proceeds W. to *Sella-Misibesi*, where it unites with the road from *Partanna* (13,000 inhab.) and *Santa Margherita* (8000 inhab.), and then leads S. E. to *Sciacca* (p. 297).

From Sciacca to *Girgenti*, about 40 M. (a fatiguing ride of 12 hrs.). We cross the *Fiume Caltabellotta*; to the left on a precipitous height, on the right bank of the river, 10 M. inland, stands *Caltabellotta*. About 1 M. to the S. of it, on a still higher hill (2430 ft.), now occupied by the church of *Santa Maria a Monte Vergine*, lay *Triocala*, celebrated for the siege it sustained in the Second Servile War, B.C. 102. The view thence is one of the finest in Sicily. On the left bank lies the small town of *Ribera* (Café-Restaurant Garibaldi), where the well-known statesman *Crispi* was born in 1819. Farther on we cross (20½ M.) the river *Platani* (ancient *Halyceus*) and reach, having accomplished about half the journey, —

*Montallegro* (miserable locanda), a place consisting of two villages, the older on the hill, now deserted owing to want of water, and the newer lower down. Near the village is a small lake, nearly ½ M. in diameter, impregnated with carbonate of soda.

On the *Capo Bianco* (100 ft.), between the *Platani* and *Monte Allegro*, once lay *Heracleia Minoa*. At first *Macara*, a Sicilian town, stood here; it then became a Cretan and Phœnician settlement (*Ras-Melkart*), the Greek *Minoa*. It was next colonised by Lacedæmonians under Euryleon,

successor of Dorieus who was slain at Eryx, and received the name of *Heracleia Minoa*. At a later period it was generally in possession of the Carthaginians. Coins bearing the old Phœnician inscription 'Ras Melkart' are still extant. When it was finally destroyed is unknown, and very few fragments of it now exist.

A new road leads from Montallegro to (15 M.) Porto Empedocle.

*Porto Empedocle*, and thence by railway to *Girgenti*, see p. 302; the distance by road is scarcely 4 M.

## 28. From Palermo to Girgenti and Porto Empedocle.

RAILWAY from Palermo to *Girgenti*, 84 M., in  $4\frac{3}{4}$ - $5\frac{3}{4}$  hrs. (fares 15 fr. 45, 10 fr. 80 c., 7 fr.; express-fares, see p. xiv). The express-trains run only to *Boccapalumba* and thence proceed as ordinary trains. From *Girgenti* to *Porto Empedocle*, 6 M., in  $\frac{1}{2}$  hr. (fares 1 fr. 15, 80, 55 c.).

The railway traverses the fertile plain of the coast (stations *Ficarazzelli* and *Ficarazzi*) to *Bagheria* (p. 283), and runs thence between the sea and the hills, passing through several short tunnels. 10 M. *Santa Flavia*, station for Soluntum (p. 283). 11 M. *Cas-teldaccia*. — 13 M. *Altavilla*; the village, on the hill to the right, possesses one of the oldest existing Norman churches, called *La Chiesazza*, founded by Robert Guiscard in 1077. A number of 'ton-nare' (for catching the tunny-fish) are observed in the sea. A red flag hoisted near them in the month of May indicates that a shoal has entered, or is about to enter the nets, and is a signal for a general onslaught of the fishermen. — 17 M. *San Nicola*;  $19\frac{1}{2}$  M. *Trabia*, a fine old castle on the coast. Then a bridge over the *Fiume San Leonardo*, and a tunnel.

23 M. *Termini Imerese* (\**Grande Albergo delle Terme*, R., L., & A. 3-5, déj.  $2\frac{1}{2}$ , D. 4, pens. 8-12 fr., all incl. wine; *Rail. Restau-rant*), one of the busiest provincial towns of Sicily, with 32,000 inhab., is situated on a promontory. The houses of the nobility lie on the hill, those of the merchants on the E. side. The macaroni (pasta) of Termini is considered the best in Sicily.

Termini (*Thermæ Himerenses*), probably an ancient Phœnician sea-port, was founded as a town by the Carthaginians in 407, after the destruction of Himera. It soon, however, became Hellenized, and in the First Punic War was taken by the Romans. Under the latter it was a prosperous place, and even in the middle ages it was a town of some importance. Robert of Naples, who attacked Sicily in 1338, besieged the strong castle of Termini in vain. This ancient stronghold was destroyed in 1860.

The substructures of a Roman basilica have been excavated in the *Villa della Città*, in the Piano di San Giovanni, above the town (fine \*View), where there are also traces of an amphitheatre. The *Aqua Cornelia*, a Roman aqueduct to the S.E. of the town, was destroyed in 1438. Its remains from *Brucato* downwards merit a visit on account of the remarkable fertility of the surrounding district. A collection of prehistoric, Greek, and Roman antiquities, and a number of paintings by early Sicilian masters are preserved at the old *Ospedale dei Benfratelli* (fine Gothic windows in the hall), under the charge of Prof. S. Ciofalo. The church of *La Matrice* con-

tains a crucifix painted by Ruzulone (p. 251), and *Santa Maria della Misericordia* has a fine quattrocento triptych, perhaps by Gasparo. Termini was the birthplace of Niccolò Palmieri, a distinguished Sicilian political economist and historian, who is interred in the *Chiesa del Monte*. The bath-establishment, situated on the E. side of the hill, was founded by Ferdinand I. The new *Albergo delle Terme* (p. 299) is connected with the baths, which are well fitted up and are fed by springs (110° Fahr.) containing Epsom salts. The baths are extolled by Pindar. — The finest view near Termini is afforded by the rock above the castle.

On a rocky slope above the Fiume San Leonardo, to the S. of Termini, lies *Caccamo* (1710 ft.; 8000 inhab.), commanding a fine view. — The ascent of the precipitous *Monte San Calogero* (4085 ft.) is recommended, if the authorities report no danger from brigands (8-9 hrs. from Termini).

*From Termini to Messina, viâ Cefalù, see R. 32.*

**FROM TERMINI TO LEONFORTE.** This road, about 62½ M. in length, was once the route usually pursued by the Arabs on their predatory incursions from Palermo into the interior. It ascends by the *Fiume Torto* to *Cerda* (see below), crosses the mountain, and descends to the valley of the *Fiume Grande* and the small town of *Sciafani*, which possesses hot springs of some repute (bare and uninviting bath-rooms) and a church containing an antique sarcophagus with Bacchic reliefs. The next little town, *Caltavuturo* (18 M. from Termini), is of Saracenic origin (*Kalat-Abi-Thaur*), and was taken by Roger I., who bestowed it on his daughter Matilda. It now contains 6000 inhabitants. [To the E. of Caltavuturo, on a rock 3000 ft. in height, lies *Polizzi*, surnamed *La Generosa*, a town of considerable importance in the middle ages, near which rise the *Himera Meridionalis* (*Fiume Salso*) and the *Himera Septentrionalis* (*Fiume Grande*), which the ancients believed to possess one common source.] The road next leads to *Petralia di Sotto* and *di Sopra*, two country-towns in a fertile district with imposing mountainous environs, occupying the site of the ancient *Petra* or *Petraea*. To the S., on the top of the hill, lie *Buonpietro* and *Altìmena*. The latter was conquered by the Saracens in 843, and is perhaps the ancient *Hemichara* or *Imachara*.

From *Petralia* the road traverses a lofty ridge to (6 M.) *Gangi* (3820 ft.), a town with 14,000 inhab., the ancient Sikelian *Enguium*, originally a Cretan colony, where in Cicero's time a celebrated temple of the 'Cretan Mothers' (*Matres*; not *Mater Magna* as Cicero has it), despoiled by Verres, was situated. The road leads hence through a fertile tract to (9 M.) *Sperlinga* (2590 ft.), which alone showed partiality to the French in 1282, whence the saying, 'Quod Siculis placuit sola Sperlinga negavit'; thence to (3 M.) *Nicosia*, with 15,500 inhabitants, who speak a Lombard dialect (comp. p. 320), a town of thoroughly mediæval appearance, regarded as more behind the age than any other in Sicily. The road then passes *Rocca di Sarno*, where the brave Norman Serlo perished through treachery, and leads to *Leonforte* (p. 310).

The train continues to skirt the coast, with the *Monte San Calogero* rising on the right, crosses the *Fiume Torto*, and then turns inland towards the S., following the right bank of the stream.

28 M. *Cerda*; the village lies on the hill to the left, 4 M. from the station; on the right rises the *Monte San Calogero*. — 32 M. *Sciara*; the village lies on the hill to the right. The train crosses the *Fiume Torto*, passes through a tunnel, and beyond (35½ M.) *Causo* re-crosses the stream. — 38 M. *Montemaggiore*. The river is again crossed.

44 M. *Roccapalumba* (*Rail. Restaurant*), junction for the line

to Palermo and Catania (p. 307; change carriages for Girgenti). — The village lies at some distance to the right. On a steep hill (2400 ft.) 4 M. to the left of the station is the town of *Alia* (5000 inhab.).

The train for Girgenti ascends, and crosses the watershed between the Tyrrhenian and African seas. Two tunnels. — 48 M. *Lercara* (Rail. Restaurant), near which are the northernmost sulphur-mines in the island. The train leaves the town on the hill to the right, passes through a tunnel, and enters the valley of the *Platani*. To the right opens the beautiful basin of (53 M.) *Castronuovo*. On the *Cassaro*, a hill above Castronuovo, are some mural remains of a very ancient town and also quarries of yellow marble. The ruins of the mediæval Castronuovo lie at the foot of the *Cassaro*. The train then crosses to the right bank of the *Platani*.

55½ M. *Cammarata*, a town with 6000 inhabitants. The *Pizzo di Cammarata* or *Monte Gemini* (5170 ft.) is one of the highest mountains in the island, and commands a magnificent view. The ascent may be easily made in 2½ hrs. (footpath all the way to a chalet just below the summit). — An interesting mountain-path (guide necessary) leads past *Monte Chilombo* to the town of *Castel Termini* (Locanda Caietani), with numerous sulphur-mines.

62 M. *Acquaviva-Platani*. To the E. is the little town of *Mussumeli*, near which is a castle of the 15th cent., formerly in the possession of the *Chiaramonti* and now belonging to Signor *Lanza di Trabia*. — 65 M. *Sutera*; the town (4500 inhab.), with a ruined castle, is situated on a hill to the left (*Pizzo di Sutera*, 2685 ft.). In 860 the Arabs called the town *Sotîr*. It is supposed by some to have been the ancient *Camicus*, where *Dædalus* built a castle for *Cocalus*.

Beyond (66½ M.) *Campofranco* the train passes through a narrow and rocky defile between the *Monte di Roveto* on the right and the *Rocca Grande* on the left. The valley opens near *Passo-fonduto*. Farther on, the train skirts the left bank of the *Platani* for a short distance, and then ascends a side-valley towards the S. 74 M. *Comitini*, with valuable sulphur-mines. On a hill, 1½ M. to the W., lies *Aragona*, with 12,500 inhab. and a modern château.

77½ M. *Aragona-Caldare* (Café at the station), the junction of the railway to Catania (R. 30).

The mud-volcano of *Maccaluba*, 4 M. to the W., interesting to scientific travellers, may be visited from this point (guide, at the station, 1-2 fr.). The hill, formed of limestone and clay, is about 135 ft. in height (860 ft. above the sea-level), and is covered with cones, 1½-3 ft. high, the upper cavities of which are filled with mud, and from clefts in which carburated hydrogen gas issues with more or less noise. The ground, wherever it has been touched by the mud, becomes utterly barren and looks as though it had been scorched.

To the right opens a splendid view over the hills as far as the distant sea. — 84 M. *Girgenti*, see p. 302. — The train descends, skirting the hill on which the town lies, passes through a short tunnel, crosses the valley of the *Fiume di Girgenti* by means of two viaducts, and reaches —

90 M. *Porto Empedocle*, formerly called *Molo di Girgenti*, a busy little seaport with 7500 inhab., where the sulphur and corn-dealers of Girgenti have extensive magazines.

## 29. Girgenti.

**Hotels** (comp. p. xvii). \*HÔTEL DES TEMPLES, of the first class, well-situated about  $\frac{1}{2}$  M. from the town, on the way to the temples, closed in summer, R., L., & A. 3-8, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D. 5 fr. (incl. wine  $\frac{1}{2}$  fr. more), pens. 9-12, omn. from station  $1\frac{1}{2}$  fr.; GRANDE BRETAGNE, Via Atenea, R., L., & A. from  $2\frac{1}{2}$ , B. 1, D.  $3\frac{1}{2}$  fr.; ALBERGO BELVEDERE, with a fine view, R., L., & A.  $2\frac{1}{2}$ , B. 1, pens. 8-10 fr.; ALB. CENTRALE, unpretending.

**Restaurants and Cafés.** *Regina d'Italia*, in the Hôtel Grande Bretagne, see above; *Palermo*, opposite; *Caffè Stella*; *Caffè Garibaldi*; all in the Via Atenea.

**Post and Telegraph Office**, Via Atenea.

**Railway** to Palermo, see R. 28; to Catania, see R. 80. — **Steamboats**, see p. 284. — **Diligence** to Palma daily at 5 a.m.

**Carriages.** From the station to the ( $2\frac{1}{4}$  M.) town 2 fr.; 'un posto', or a seat for a single traveller, 50 c. (after sunset 1 fr.), luggage 25 c. Carriages wait in the Via Atenea to take passengers from the town to the station. — To the ruins and back, carriages according to tariff; for 3 hrs. 5 fr., for each additional hr.  $1\frac{1}{2}$  fr. The traveller should stipulate that a visit to the Rock of Athene is included; supply of provisions necessary.

**Disposal of Time.** A day suffices for the sights; by means of an early start and the use of a carriage, they may be overtaken in half a day. The walk to the temples and back takes  $2\frac{1}{2}$  hrs., besides the time spent in the inspection. *Salvatore Messina*, who speaks French, may be recommended as a guide to the ruins (5 fr. per day), but unnecessary.

**British Vice-Consul**, Mr. Edw. A. Oates (also Lloyd's agent), Palazzo Pancamo. — **American Consular Agent**, Sig. F. Ciotta.

The beggars and children harass visitors with their importunity against which patience is the only defence. Hawkers both in the town and at the temples offer spurious antiquities for sale.

*Girgenti* (1082 ft.), the *Acragas* of the Greeks and the *Agri-gen-tum* of the Romans, in the middle ages the most richly endowed bishopric in Sicily, has 21,300 inhabitants. It is the seat of a prefect, and the military headquarters of the district. It is now provided with water-works, partly constructed from an ancient aqueduct (p. 303). The four gates are the *Porta del Molo*, *del Ponte*, *Biberia*, and *Panitteri*. The trade of the town is considerable, nearly one-sixth of the Sicilian sulphur being exported from *Porto Empedocle*, the seaport of *Girgenti* (see above).

*Acragas*, 'the most beautiful city of mortals' according to Pindar, was founded by colonists from Gela in 582. The Doric settlers, some of them natives of Rhodes, introduced the worship of Athene of Lindus and also that of Zeus Atabyrius, i.e. the Moloch of Mt. Tabor. After having erected a temple to Zeus Polieus, 'the founder of cities', *Phalaris* usurped the supreme power with the assistance of his workmen, and ruled from 564 to 549, when he was deposed by the Eumenides *Telemachus*, and an oligarchy of sixty years now began. The cruelty of *Phalaris* has become proverbial; he is said, for instance, to have sacrificed human victims to Zeus Atabyrius in red-hot bulls of metal. In 488 *Theron*, a descendant of *Telemachus*, subverted the oligarchy, and extended the dominions of *Acragas* as far as the N. coast, where he conquered *Himera*. Allied with his son-in-law *Gelon*, the tyrant of Syracuse, he defeated the Carthaginians at *Himera* in 480 (p. 316), after which he devoted his attention to the im-



GIRGENTI

Butera

Nekropolis

Orat. di S. Nicola

S. Nicola

Agara

C. S. Nicola

C. S. Gregorio

C. S. Leone

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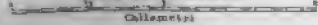
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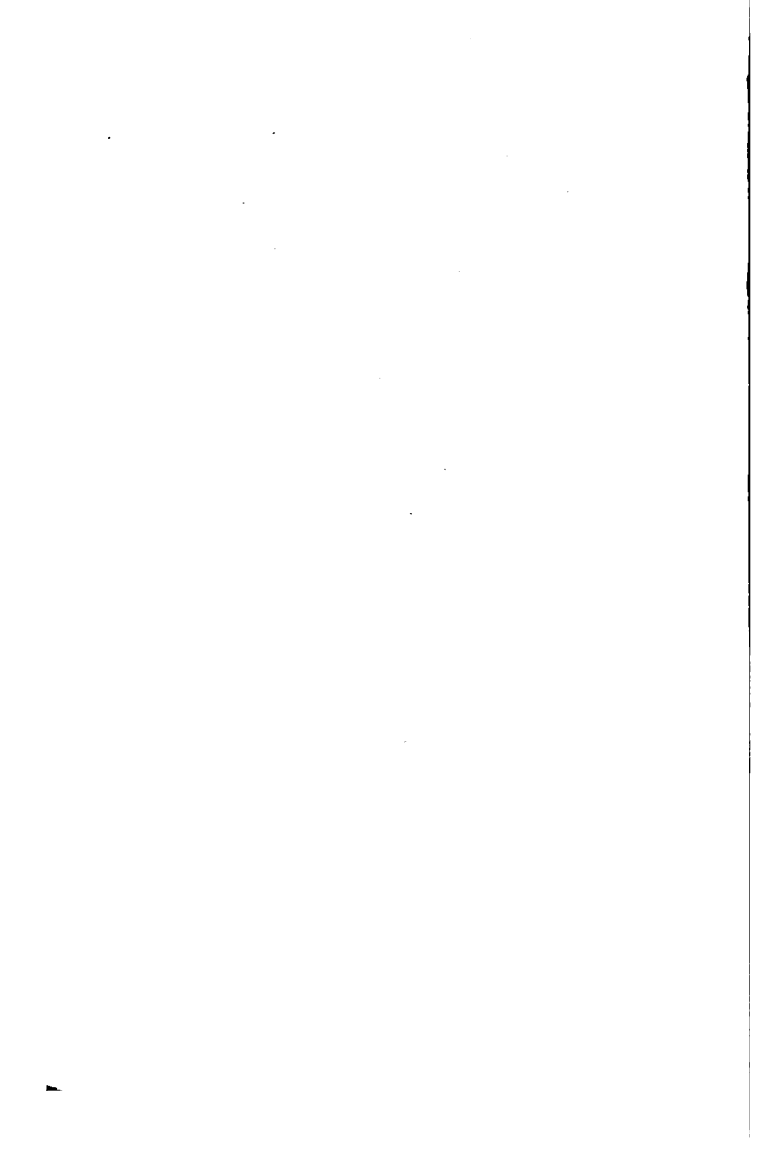
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CONTORNI DI GIRGENTI.

Scala nel 1:50.000.



Chilometri



provement of Acragas. The town stood on a hill descending precipitously on the N. side, and sloping gently towards the coast on the S., bounded by the two rivers *Acragas* (*San Biagio*) and *Hypsas* (*Drago*). It consisted of two parts: the *Acropolis* to the N., the W. part of which, where the temple of Zeus Polieus stood, contains the modern town (1080 ft.), while the E. part was called the *Rock of Athene* (1105 ft.); and the town proper to the S., by the walls of which the ruined temples now lie. (The W. part of the *Acropolis* has been sometimes erroneously identified with the Sicilian town of *Camicus*.) The prisoners of war captured in 480 (of whom some of the citizens possessed as many as 500 each) were compelled to excavate the subterranean canals; the temples were also erected at that period, and a large fish-pond constructed. *Thrasylus*, the son of Theron (d. B.C. 473), was very inferior to his father, and was soon expelled by the citizens, who established a republican form of government, afterwards perfected by *Empedocles* (d. about 424). The wealth and luxury of the city, which formed the chief emporium of the trade with Carthage, now reached their climax. Citizens like Antisthenes and Gellias (or Tellias) exercised a princely munificence. The population has been stated at 200,000, and even at 800,000, but the latter figure, if not wholly erroneous, must include the slaves and the inhabitants of the municipal territory. The city remained neutral during the war between Athens and Syracuse. The Carthaginians soon after overran the island, and their generals Himilco and Hannibal captured the rich city of Acragas, which was betrayed by its own mercenaries and deserted by its citizens. In 406 Himilco caused the city to be plundered and the works of art to be sent to Carthage. The temples were burned down (traces of the action of fire being still believed to be observable on the temple of Juno). The city was afterwards partly rebuilt, but until the time of Timoleon remained of little importance. That hero sent a colony thither, and the town again prospered, at one time as an independent state, at another under the Carthaginian supremacy. In the First Punic War the citizens, as the allies of Carthage, were in a position to furnish the Carthaginians with a contingent of 25,000 men, and in 262 the Romans besieged the city. The battle fought without the walls was not decisive, but was so favourable to the Romans, that the Carthaginians were compelled to withdraw their troops to Heraclea. The city was then captured by the Romans, and shortly after retaken by the Carthaginian general Carthalo. In the Second Punic War the Carthaginians maintained themselves longest in this part of Sicily, and Acragas came into the possession of the Romans only through the treachery of the Numidians. Thenceforward the town (*Agrirentum*) was a place of little importance. The Saracens took possession of it in 828, and it became a rival of Palermo, being chiefly colonised by the Berbers. In 1086 the town was taken, and a well-endowed bishopric founded, by Roger I., and St. Gerlando became the first bishop.

The road to Porto Empedocle, quitting the town by the E. gate, the *Porta del Ponte*, and leading to the ruins viâ the *Passeggiata* (p. 307), skirts the foot of the Rock of Athene (*Rupe Atenea*, p. 307), and passes the *Hôtel des Temples* (situated on the right). A route for foot-passengers diverges to the right, below the barracks, as soon as the town is quitted, and leads direct to San Nicola (p. 304). Straight in front, at the S.E. angle of the ancient city, is the temple of Juno Lacinia (p. 304).

The turning to the left at the first fork of the road leads to a small shed, in which is the *Fonte dei Greci*, the mouth of an antique conduit,  $4\frac{1}{2}$  M. in length, which even yet supplies the town with drinking-water. About  $\frac{1}{2}$  M. farther on in the same direction (to the left again at the fork) we reach the remains of a small Greek temple in *antis*, the so-called *Temple of Ceres and Proserpina*, converted into the church of *San Biagio* in the Norman period. The right branch of the last-mentioned fork brings us to a hollow way, forming in antiquity the approach from the river.



The branch to the right at the first fork leads in a wide curve to the little Gothic church of *San Nicola*, built into a more ancient edifice, of which a fragment is visible behind the high-altar. The portal has been restored. Adjacent is the so-called *Oratory of Phalaris*, originally a Roman sanctuary and afterwards converted into a Norman chapel. Fine panorama in front of it. In the adjacent *Panitteri* garden are fragments of statues and Corinthian entablatures.

We now proceed to the S. wall of the ancient city, where the temples lay, ascending the narrow road that turns to the left after 10 min., and leads past the Temple of Concord (see below). At the S.E. angle, magnificently situated over a steep precipice, 390 ft. above the sea-level, is the so-called **\*\*Temple of Juno Lacinia**. This name, however, rests merely on a confusion betwixt this temple and the temple of Juno at Croton, for which Zeuxis painted a picture of Helen. The temple is a peripteros-hexastylus with thirty-four columns of the best period of the Doric style (5th cent. B.C.). The columns have twenty flutes, and their height is five times their diameter. Earthquakes have here completed the work of destruction: twenty-five whole pillars only are left standing, while nine half-ones have been re-erected. All have been disintegrated on their S.E. sides by exposure to the scirocco. In front of the pronaos of the temple are two narrow terraces. To the W. an ancient cistern. — On the S. side part of the old town-wall, consisting of huge masses of rock, is still preserved. In the rock beneath the temple are antique tombs.

The so-called **\*\*Temple of Concord**, farther to the W., is one of the best-preserved ancient temples in existence, as it was converted in the middle ages into a church of *San Gregorio delle Rape* ('of the turnips'). The arched openings in the wall of the cella belong to that period. The temple is a peripteros-hexastylus, later than that of Juno Lacinia, but also erected before the decline of the Doric style. Its thirty-four columns with the architrave and pediments are still standing. The right corner of the front pediment, and the incisions for beams are almost all of later origin. Staircases in the corners of the wall of the cella ascend to the summit.

On the left of the road, between this and the next temple, on this side of the white wall, is the entrance to an early Christian catacomb, called *Grotta de' Frangapani*, the centre of which is formed by a circular room with several rows of 'arcosolia' (vaulted tombs in the walls). A second, deeper story has been made partly accessible. The oldest part of the catacomb appears to date from the 2nd century. It is doubtful whether the numerous tombs cut in the rocks adjoining this catacomb are of Christian origin. The custodian of the Temple of Zeus keeps the key.

Not far from the Temple of Concord are the insignificant ruins of the so-called **Temple of Hercules**, a peripteros-hexastylus of thirty-eight columns (surrounded with a wall; the custodian of the Temple

of Zeus opens the gate). The back part of the cella was divided in the Roman period into three rooms. A statue of *Æsculapius*, found here, is now in the museum at Palermo. The temple is said to have contained the famous painting of *Alcmene* by *Zeuxis*. From it *Verres* attempted to steal the statue of *Hercules* by night, but his workmen were repulsed by the pious citizens.

Adjoining the temple is the *Porta Aurea*, the town-gate towards the harbour, by which the Romans entered the city in 210. Roads to *Porto Empedocle* and to the ancient harbour lead through this gate.

To the left, outside the *Porta Aurea*, is the so-called *Tomb of Theron*, which, like the temple of *Castor and Pollux* and the *Oratorium of Phalaris*, is of the later Greek, or perhaps of the Roman, period. In a house between the *Tomb of Theron* and the confluence of the *Acragas* and *Hypsas*, where the army of the Romans was posted during the siege, are fragments of an edifice which appears to have been a 'templum in antis', perhaps the *Temple of Æsculapius*, containing the celebrated statue of *Apollo* by *Myron*, which is generally believed to have once stood in this vicinity.

To the N. of the *Porta Aurea* lie the ruins of the *Temple of Zeus*, which was never completed (closed; custodian in the adjoining house). This vast structure, which has been extolled by *Polybius* and described by *Diodorus*, was erected in the 5th cent. B.C. It was a pseudo-peripteros with thirty-seven or thirty-eight huge engaged columns, seven at each end (perhaps only six at the W. end), and fourteen on each side, each 20 ft. in circumference, with flutings broad enough to admit of a man standing in each. The flat backs of the columns formed a series of pilasters. The entrance has not been definitely determined, but was probably at the W. end, where traces of steps have been found. Within the walls of the cella, although uncertain where, stood the colossal *Telamones* or *Atlantes*, one of which has been reconstructed, and measures 25 ft. in height. They are supposed to have been placed either in front of the pilasters, or above them as bearers of the entablature. In the tympanum (or according to some authorities, in the metopes) of the E. side was represented the contest of the gods with the giants, on the W. side the conquest of *Troy*. Entire portions of the side-walls have fallen outwardly, and now lie with the same relative disposition of their parts as when erect. The notches and grooves were either for fitting the stones into each other, or for raising them to their places. Down to 1401 a considerable part of the temple was still in existence, but it has been gradually removed, and in recent times was laid under contribution to aid in the construction of the *Molo of Girgenti*.

Near this temple, to the N.W. (footpath), *M. Cavallari* has caused four Doric columns of a temple to be re-erected, which is commonly called that of *Castor and Pollux*. Portions of two distinct temples, however, have been used in the restoration. Fragments of the

entablature bear distinct traces of stucco and colouring. It was a peripteros-hexastylus of 34 columns. Near it are the substructions of other ancient buildings. Fine view towards the N. from the brink of the so-called *piscina* (see below).

APPROXIMATE DIMENSIONS of the temples in English feet: —

	<i>Ceres</i>	<i>Juno Lac.</i>	<i>Concord</i>	<i>Hercul.</i>	<i>Zeus</i>	<i>Cast. &amp; Pol.</i>	<i>Escul.</i>
Length incl. steps	90	134	138	241	363	111	—
Breadth . . .	40	64	64½	90	182	51	40
Length of cella	—	91	94	156	302	79	25
Breadth of cella	—	30	30	45	68	18½	—
Height of columns with capitals .	—	21	22½	33	55	21	—
Diameter of col- umns . . . .	—	4	4½	7	14¾	3¾	—
Intercolumnia .	—	5½	5½	7¾	—	—	—
Height of entabla- ture . . . .	—	—	9½	—	—	—	—

On the other side of the hollow, which is said to have once been occupied by the fish-pond (*piscina*) mentioned by Diodorus, is a garden containing remains of the so-called *Temple of Vulcan*, whence a fine view of the temples opposite is obtained. The *Hippodrome* probably lay to the N. of the temple of Vulcan. Remains of the celebrated *Canals of Phæax* still exist in the *Piscina*.

We now inspect the MODERN TOWN. The loftily-situated *Cathedral* (1080 ft.), on the N. side, begun in the 14th cent., has been so completely modernised, that only a single column on the left side bears any visible trace of the original style (polygonal pillar, with foliage capital). The best part is the unfinished campanile, which commands an admirable view. The interior contains (last altar on the right) a *Madonna* by *Guido Reni*; and in the *Aula Capitolare*, at the end of the left aisle, is a celebrated *Marble Sarcophagus* of the Roman period with reliefs of the myth of *Hippolytus* (small fee to the sacristan).

On the right side, *Hippolytus* hunting. On one end, *Phædra* pining for love, with her attendants. On the left side the nurse divulges to *Hippolytus* the love of his step-mother. On the fourth side, death of *Hippolytus*.

An acoustic peculiarity in the cathedral is noteworthy. A person standing on the steps of the high-altar can distinguish every word spoken on the threshold of the principal W. entrance, though the distance is about 100 ft.

In the *Treasury* are two early mediæval enamelled caskets. The *Cathedral Archives* (entered from the cathedral) contain numerous documents of the Norman period.

From the cathedral we proceed to the neighbouring church

of *Santa Maria dei Greci* (closed, custodian  $\frac{1}{2}$  fr.), which contains fragments of the *Temple of Jupiter Polieus* or of *Athene*. It was a peripteros-hexastylus, but its dimensions are unknown. Its remains are the most ancient in Girgenti. The wall of a low passage beside the church has six column-bases built into it.

The *Museum*, under the supervision of Sig. Celi, contains an archaic marble statue of \*Apollo, a sarcophagus with triglyphic frieze, (found near the sea in 1886), vases, coins, and fragments of marbles.

— The *Biblioteca Lucchesiana*, near the cathedral and in the same street, was founded in the 18th cent. by Bishop Lucchesi, and is now the property of the town.

Another interesting mediæval structure is the portal of *San Giorgio*. — Near the *Church del Purgatorio* is the entrance to old 'Catacombs', or subterranean quarries.

The *Passeggiata* (p. 303), below the Rupe Atenea, where a band plays thrice a week in the evening in summer, and at noon in winter, commands a charming view. In clear weather the island of Pantelleria, nearly 90 M. distant to the W.S.W., is visible shortly before sunset.

From the terrace outside the E. town-gate we ascend past the suppressed Capuchin monastery of *San Vito* (at the cross-road to the right) to the *Rock of Athene* (1150 ft.), or *Rupe Atenea*. The summit is enclosed by a wall (adm. 50 c.). It has been supposed that a temple of Athene once stood at the top, which has evidently been levelled by human agency, but no traces of any building have been discovered here. According to a local tradition, the depression between the town and the rock was artificially formed by Empedocles to admit of the passage of the N. wind (the 'Tramontana') and thus dispel the malaria. The \*VIEW in every direction is magnificent, particularly by evening-light. The ancient town-wall crossed the Rock of Athene, but no traces of this part of it are preserved.

A visit to the *Sulphur Mines* near Girgenti is also interesting. Visitors with letters of introduction are received with great civility.

### 30. From Palermo and from Girgenti to Catania.

FROM PALERMO TO CATANIA, 151 M., railway in 7-10 hrs. (fares 27 fr. 50, 19 fr. 25, 12 fr. 40 c.; express, see p. xiv). — FROM GIRGENTI TO CATANIA, 119 M., railway in 8-9 hrs. (fares 21 fr. 60, 15 fr. 15, 9 fr. 85 c.; express, beyond Santa Caterina-Xirbi, see p. xiv). — These two lines unite at Santa Caterina-Xirbi. — A supply of refreshments should be taken, as railway-restaurants are few and far between on this line.

FROM PALERMO TO SANTA CATERINA-XIRBI. — To *Roccapalumba*, 43 $\frac{1}{2}$  M., see pp. 299-300. The country is bleak and deserted. 54 M. *Valledolmo*; 59 $\frac{1}{2}$  M. *Valllunga*. On the right rises the *Monte Campanaro*. 62 $\frac{1}{2}$  M. *Villalba*. The railway here reaches the valley of the *Bitice*, which flows to the S., soon, however, beyond (66 $\frac{1}{2}$  M.) *Marianopoli*, leaving it by a tunnel nearly 4 M. long, through the mountain-range in front, on which the village of

Marianopoli lies. — 73 M. *Mimiani San Cataldo*. San Cataldo is a considerable distance from the railway, to the S. (see below). — 79 M. *Santa Caterina-Xirbi*, see below.

FROM GIRGENTI TO SANTA CATERINA-XIRBI. — To *Aragona-Caldare*, 6 $\frac{1}{4}$  M., see p. 301. The train passes through several tunnels and traverses a district full of sulphur-mines ('*zolfare*'). To the right frequent views of the sea and Girgenti are obtained. 9 M. *Comitini-Zolfare*; 13 M. *Grotte*, perhaps the ancient *Erbessus*, whence the Romans derived their supplies of provisions while besieging Agrigentum in 262. The *Madonia Mts.* to the N. remain in sight for some time. — 14 $\frac{1}{2}$  M. *Racalmuto*, a beautifully situated town with 12,000 inhabitants. — 19 $\frac{1}{2}$  M. *Castroflippo*.

23 $\frac{1}{3}$  M. *Canicatti* is the junction for the line to *Licata* and thence viâ *Modica* to *Syracuse* (R. 31). The town, with 22,000 inhab., is situated on a slight eminence to the W. of the station.

27 $\frac{1}{2}$  M. *Serradifalco*, a small town from which *Domenico lo Faso Pietrasanta*, *Duca di Serradifalco* (d. 1863), the editor of the '*Antichità della Sicilia*', derived his title. — 35 M. *San Cataldo*; the town, named after St. Cataldus of Tarentum, with 14,000 inhabitants, is 2 M. to the N. of the station. — Several tunnels.

37 $\frac{1}{2}$  M. *Caltanissetta* (1930 ft.; *Alb. della Ferrovia*, at the station, R. 1 $\frac{1}{2}$  fr., fair; *Concordia*, well spoken of; *Italia*; *Café* near the cathedral), a provincial capital with 30,000 inhabitants, situated on a hill. A band plays in the evening in the piazza in front of the *Cathedral of San Michele*, which contains a few paintings of the later Sicilian school. At the S. end of the town is the *Giardino Pubblico*, which commands a striking view of the surrounding mountains and valleys, especially towards the E.

About 2 M. to the E. of Caltanissetta lies the monastery of *Badia di Santo Spirito*, a fine example of the Norman style, erected by Roger I. About 2 M. farther on is a mud-volcano, resembling the *Maccaluba* (p. 301).

At *Santa Caterina* (*Locanda Clementi*, R. 4 fr.), 79 M. from Palermo and 47 M. from Girgenti, the two lines unite. The station is at *Xirbi*, 3 M. from the miserable little town of *Santa Caterina*. Coming from Girgenti we catch our first glimpse of Mount *Ætna* just before reaching this station.

The following distances are reckoned from Palermo.

83 M. *Imera*, beyond which the line crosses the *Fiume Salso* (*Himera Meridionalis*). — 89 M. *Villarosa*, a pleasant-looking town, with valuable sulphur-mines in the vicinity. The train now enters a mountainous region, and ascends in windings, across viaducts, and through tunnels. It then threads the tortuous ravine between *Calascibetta* (p. 310) and *Castrogiovanni*, affording glimpses of these places high overhead. Parts of the line traverse very unstable ground, and the cuttings are provided with strong vaulted roofs.

95 $\frac{1}{2}$  M. *Castrogiovanni* (*Rail. Restaurant*). An omnibus (six times daily; fare 1 $\frac{1}{2}$  fr., luggage 25 c.) ascends in about 1 hr. from

the station to the town. On the rocks to the left of the entrance stands a Roman altar. Castrogiovanni (*Alb. Centrale*, Via Roma, B. 2-2½ fr.), the Arabic *Kasr-Yani*, a corruption of *Enna*, was termed 'inexpugnabilis' by Livy, and has recently been very strongly fortified. It is charmingly situated on the level summit of a hill (2605 ft.), in the form of a horse-shoe, and open towards the E. Pop. 16,000.

With this mountain the myths of the most ancient inhabitants were intimately connected, and this was the principal scene of the worship of the Demeter-Kora of the aborigines. The soil is much less fertile than it was in ancient times, when dense forests, brooks, and lakes converted this district into a luxuriant garden, where the hounds, it is said, lost the scent of their game amid the fragrance of the flowers, and the fields yielded a hundred-fold.

Enna or Henna is said to have been founded by Syracuse in B.C. 664, and shared the fortunes of its mother-city. In 402 it fell by treachery into the hands of Dionysius I.; Agathocles also possessed himself of the town; in the First Punic War it was captured by the Carthaginians, and finally was betrayed to the Romans. When the slaves under Eunus had thrown themselves into Enna the Romans regained possession of the place only after a fierce struggle. The siege lasted for two years (133-132), and to this day Roman missiles are found at the approach to Castrogiovanni where the ascent is most gradual. The besieged were reduced by famine rather than by force of arms. In 837 the Saracens in vain endeavoured to storm the town, to which the inhabitants of the whole surrounding district had fled for refuge. In 859 Abbas-ibn-Fahl gained possession of the fortress through treachery, a prisoner having introduced the Arabs into the town by means of a tunnel on the N. side. The booty was enormous. Some of the women were sent as slaves as far as Bagdad. In 1087 the Normans took the town. In the middle ages it was again partly fortified.

The main street ascends through the town to the old citadel, known as *La Rocca*, a very ancient structure, repaired by King Manfred, with numerous towers. The \*VIEW from the platform of the highest tower is one of the finest in Sicily, as we stand at the central point of the island (Enna, the 'umbilicus' of Sicily). Towards the E. towers the pyramid of *Ætna*; to the N. run two mountain-chains, ramifications of the Nebrobian Mts.; towards the N.N.E. rises *Monte Artesino* (3915 ft.), beyond the hill on which *Calascibetta* lies (2880 ft.). On the E. prolongation of the latter lie Leonforte and Agira; between the two, more in the background, Troina (see p. 310). Farther to the E. is Centuripe. To the N.N.W., on a precipitous ridge between Monte Artesino and the Madonian Mts., are Petralia di Sopra and Gangi. To the N.W., Monte San Calogero, near Termini, is visible; to the W., the Pizzo di Cammarata; and to the S., the Heræan Mts., Licata, and the sea. — A walk round the citadel affords a series of beautiful views. — Not a vestige is left of the famous temples of Demeter (Ceres) and Proserpine. The former is supposed to have stood where *La Rocca* is situated, and the latter on the *Monte Salvo*, near the convent of the Padri Riformati.

At the other end of the town is a *Castle*, built by Frederick II. of Aragon.

The CATHEDRAL, founded in 1307, contains, to the left of the entrance, a censer on an antique stand. The pulpit, the choir-stalls, and an ancient silver-gilt tabernacle are also noteworthy, and the treasury contains many valuable objects. — The *Biblioteca Comunale* (librarian, Avvocato Paolo Vetri) contains some good incunabula. — Another fine view is enjoyed from a terrace adjoining the *Convento San Francesco* in the market-place.

As we continue our journey by railway, we enjoy a beautiful retrospect of the two rocky nests of Calascibetta and Castrogiovanni. — 102½ M. *Leonforte*, prettily situated on a hill to the left. (Route from Leonforte to Termini, see p. 300.) The train now enters the valley of the *Dittaino* (*Chrysa*). — 108 M. *Assoro-Valguarnera*, the ancient *Assorus*, a Sikelian town. To the left, fine view of Mount *Ætna*, which henceforth remains in sight.

FROM ASSORO to CALTAGIRONE, terminus of a branch-line from Valsavoia (see p. 358). A diligence (4-5 fr.) plies in 5-6 hrs. as far as *Piazza Armérina* (carr. 15-20 fr.), viâ *Valguarnera Caropepe*. About 3¼ M. beyond Valguarnera a bridlepath to *Castrogiovanni* (p. 308) diverges to the right, passing the *Lago Pergusa* (2 hrs. from Castrogiovanni), the fabled locality whence Pluto carried off Proserpine, and several grottes and caverns. Except in spring, the lake presents the appearance of a dirty pond, used by the inhabitants for steeping their flax. — Before reaching *Piazza* we join the carriage-road which leads from *Callanissetta* (p. 308) viâ *Pietraperzia* (1460 ft.) and *Barrafranca* to (39 M.) *Piazza*.

*Piazza Armérina* (2960 ft.; *Albergo della Concordia*; *Albergo del Sole*). Sicil. *Chiazza*, is a town with 20,000 inhabitants. We follow the Terranova road (p. 312) towards the S. to *San Cono*, where the road to *Caltagirone* (p. 358) diverges to the left.

110½ M. *Raddusa*; 116 M. *Agira*, formerly *San Filippo d'Agirò*. The town lies on a hill (2130 ft.), about 4½ M. to the N. of the station. It is one of the most ancient of the Sikelian cities (*Agyrium*). The historian Diodorus gives an account of this his native town, and relates how Hercules visited it during his wanderings with Iolaus and was worshipped here. It has thus been suggested by Movers that a Phœnician colony existed here at a remote period. Timoleon colonised the town in 339 and built an agora, temple, and handsome theatre, of which no traces remain. St. Philip, whose festival is on 1st May, has superseded Hercules as the tutelary genius of the place. Fine marble is found in the vicinity.

About 4 M. to the N. of Agira, in the valley of the brook of the same name, lies *Gagliano*, the commandant of which, Montaner di Sosa, in 1300, lured the French under the Count of Brienne into an ambuscade, so that 300 French knights were captured or slain. High above Gagliano lies *Troina* (3650 ft.), the loftiest of the larger towns of Sicily (11,000 inhab.). This was one of the first towns of which the Normans gained possession in 1082. Here in 1063, Roger de Hauteville, with his heroic wife Giuditta (Judith of Evroult) and 300 warriors, defeated the rebellious inhabitants and 5000 Saracens. The bishopric founded here was transferred to Messina in 1087. In the Matrice Santa Maria traces of the ancient Norman structure are distinguishable.

123 M. *Catenanuova-Centuripe*. On the hill to the left, 5 M.

from the station, and rising abruptly above the valley of the *Simeto*, is situated Centuripe, or, as it was called until recently, *Centorbi* (2380 ft.; *Albergo della Pace*, in the piazza, very poor), with 9000 inhabitants. Magnificent view of *Ætna*. In ancient times the situation of *Centuripae* was compared with that of *Eryx*. During the Roman period this was an important place. In 1233 it was destroyed by Frederick II. on account of its disaffection, and the population removed to Augusta (p. 359). Remains of a few Roman buildings are preserved. Numerous vases, terracottas, coins, and cut stones have been found in the neighbourhood. Antonio Cernaro possesses a collection of gems and terracottas. Between the town and station are some sulphur-mines. An introduction to the *Sindaco* is desirable.

The train still traverses the valley of the *Dittaino* for a short time. A picturesque view is obtained of Centuripe on the hill to the left, and of *Ætna* farther on. 125½ M. *Muglia*; 130 M. *Sferro*. A view is now obtained, to the right, of the exuberantly fertile *Piano di Catania*, which begins here. 133½ M. *Gerbini*. Beyond (137 M.) *Portiere Stella* the train crosses the *Simeto*, which receives the *Dittaino* a little to the S. — 138 M. *Simeto*. 139½ M. *Motta Sant' Anastasia*; the town (several humble trattorie), with an old castle on a precipitous cone, is 4½ M. to the N. (it is nearer the station of *Misterbianco*, p. 344). — 146 M. *Bicocca*, where the line unites with that from *Syracuse* to *Catania* (p. 357; no restaurant here). Before *Catania* is reached, the sea is again visible; the line passes through an old stream of lava by means of a tunnel.

151 M. *Catania*, see p. 344.

### 31. From Girgenti to Syracuse via Canicattì and Licata.

From Girgenti to Syracuse the traveller may either select the route via *Catania* (R. 30) and the steamer which leaves *Porto Empedocle* once weekly (Sat. night; see p. 284; embarkation or landing 1 fr.) or take the line (188½ M.) via *Canicattì* and *Licata*, briefly described below. The stages on this route (no through-trains and very inconvenient connections) are as follows: from *Girgenti* to *Licata*, 4½ hrs.; thence to *Terranova*, 1¼ hr.; thence to *Modica*, 4¼ hrs.; thence to *Syracuse*, 3½ hrs. This tour is seldom made, as it offers little of interest beyond the excursions to the *Val d'Ispica* and to *Palazzolo Acreide* from *Modica*.

From *Girgenti* to (25 M.) *Canicattì*, see p. 308. The railway gradually ascends. 31 M. *Delia*; 35½ M. *Campobello*, a town with 7000 inhab., situated in a fertile district, near large sulphur-mines. Several long tunnels are traversed both before and beyond (42 M.) *Favarotta*; and the line descends in a wide curve to the valley of the *Fiume Salso*, the *Himera Meridionalis* of the ancients. — 47 M. *Sant' Oliva*.

The road from *Girgenti* to (24 M.) *Licata* passes near the loftily-situated *Favara* (1215 ft.; 17,000 inhab.), with a château of the *Chiaromonte* of the



14th cent., and *Naro* (1940 ft.; 11,000 inhab.), with another castle of the Chiaramonte and several small catacombs of Christian origin. Farther on the road reaches *Palma di Montechiaro*, a town with 15,000 inhab., near which grow the largest almonds in Sicily (diligence from Girgenti, see p. 302).

53½ M. *Licata* (*Alb. Imera; Bella Sicilia; Alb. della Ferrovia*; Brit. vice-consul, *Sig. Alph. Giglio*; Amer. consular agent and Lloyd's agent, *Sig. Arthur Verderame*), with 18,000 inhab., is the chief trading town on the S. coast of Sicily, and exports sulphur extensively. It occupies the site of the town which, after the destruction of Gela by the Mamertines about 280, the Tyrant Phintias of Acragas erected and named after himself. It lies at the base of the hill of *Poggio di Sant' Angelo*, the Greek Ἐξνομας. The present name is derived from the Arabic *Linbidjādah*.

The place was an ancient Phœnician-Carthaginian fortress, garrisoned by the Carthaginians during their war with Agathocles in 311, whilst the latter was posted on the opposite side of the river. Here in 256 *Regulus*, before his expedition to Africa, vanquished the Carthaginian fleet in one of the greatest naval battles on record, in which not fewer than 300,000 men were engaged. Carthalo, favoured by a storm, destroyed a large fleet of Roman transports on this coast in 249.

The railway now skirts the coast, traversing extensive wheat-fields. — 60 M. *Falconara*, with a villa of Baron Bordonaro. 62 M. *Butera*; on the mountain-slope to the left lies the small town of *Butera* (1320 ft.), which was held by the Saracens from 853 to 1089. The Prince of Butera was the chief of the Sicilian grandees. The sterile plain through which we now pass is the *Campi Gelo* of Virgil.

75 M. *Terranova*. — *Inns.* *LOCANDA FENICE*, in the Piazza; *LOCANDA GELA*; *CENTRALE*. — *Restaurants.* *Trattoria Trinaeria, Caffè-Ristorante* in *Strada Ex-Giudicato*, near the Piazza, both well spoken of. — *BRITISH VICE-CONSUL, Sig. Vinc. Brasmes.*

*Terranova*, surnamed *di Sicilia*, a seaport with 17,000 inhab., founded by the Emp. Frederick II., and situated on a hill, is intersected by the long Corso from W. to E. It contains little to interest the traveller. — In and near *Terranova* are the remains of *Gela*, where the dramatist *Æschylus* died, B.C. 456. The height to the W., on the left of the railway and the road to *Licata* (*Capo Soprano*), was the ancient *Necropolis*, where numerous vases have been found.

*Gela*, founded in 689 by a Dorian colony under Antiphemus of Rhodes and Entimus of Crete, so rapidly attained to prosperity that in 582 it was itself in a position to send forth a colony to found *Acragas*. After a period of aristocratic government, Hippocrates obtained the supreme power. Under his rule *Gela* rose to the zenith of its prosperity (498-491). His successor *Gelon* transferred the seat of government of the *Deinomenides* to *Syracuse*, carrying with him one-half of the population of *Gela*. The remainder he left under the rule of his brother *Hiero*. In 406 *Gela* was captured and destroyed by the Carthaginians under *Hamilcar*. The description given by *Diodorus* (xiii.) proves that the town lay to the E. of the river *Gela*, on the same site as the modern *Terranova*. The remains of a *Doric Temple* are still standing about ½ M. to the E. of the town *Piazza del Molino a Vento*; and the river is 300 paces beyond them. This is popularly supposed to have been the temple of *Apollo*, whose celebrated statue was sent by *Hamilcar* to *Tyre*, where it was found

by Alexander the Great. Timoleon re-erected the town and peopled it with colonists. Agathocles subsequently caused 5000 of the inhabitants to be put to the sword, and the Mamertines destroyed the town about B.C. 282. Since that period it has disappeared from the pages of history.

The railway crosses the *Maroglio* immediately beyond Terranova, and the *Dirillo* a little farther on. — 84 M. *Dirillo*; 88 M. *Biscari*, a town with 2800 inhab., from which Prince Biscari, the antiquarian, visited by Goethe at Catania in 1787, derived his title (comp. p. 346).

94 M. *Vittoria* (880 ft.; *Albergo Centrale Vittoria*, fair; *Roma*, at the station), a town with 20,000 inhabitants.

The archaeologist is recommended to take an excursion from Vittoria to *Scoglitti* (Brit. vice-consul, *Sig. Ces. Porcelli*), the port of Vittoria, passing the site of the ancient Camarina (12½ M.). Camarina was founded by Syracuse in 599, and destroyed in 553 for attempting to assert its independence, but was re-erected by Hippocrates of Gela in 492 after the battle of the Helorus (Tellaro or Abisso). Gelon again depopulated the town in 484 and transplanted its inhabitants to Syracuse, but it was colonised a second time by Gela in 461. In 405 Dionysius on his retreat compelled the inhabitants to follow him, and the town was destroyed by the Carthaginians. In 339 it was re-colonised by Timoleon, but soon afterwards fell into the hands of the Romans. In A.D. 863 it was entirely destroyed by Abbās-ibn-Fadl. Camarina was about 5 M. in circumference, and lay to the E. of the river *Camerina* (ancient *Hipparis*), at the point where the chapel of the *Madonna di Camarina* now stands on a sand-hill, 100 ft. in height. — From Scoglitti we may take the steamer mentioned at p. 284 to Syracuse.

98 M. *Comiso* (803 ft.), a country-town with 18,000 inhabitants. The famous Fountain of Diana, the water of which refused to mingle with wine when drawn by women of impure character, was situated here. Beyond Comiso the railway ascends in a wide curve, affording a fine view. It then traverses a plateau, sloping towards the E. and intersected by several deep ravines. — 101 M. *Donnafugata*.

113 M. *Ragusa Superiore* (1630 ft.), with about 23,000 inhab. and some mediæval churches, is probably the ancient *Hybla Heræa*. Thence we descend rapidly to (119 M.) *Ragusa Inferiore*, with about 8000 inhabitants. The whole of the environs belong to Baron Arezzo di Donnafugata, who possesses a cotton-factory, here. The neighbouring rocks contain numerous grottoes.

125 M. *Modica* (1445 ft.; *Stella d'Italia*; *Leone*), with 41,300 inhab., the capital of the ancient county of that name, lies in a rocky valley, consisting of two ravines which unite in the town. The height between the valleys affords a survey of the three arms of the town.

From Modica a visit may be paid to the interesting and picturesque \**Val* or *Cava d'Ispica*, a deep ravine in the limestone rock (6-8 M.; very rough road; guide advisable). The road to Spaccaforno is quitted beyond the road which descends to Scicli, and we proceed to the left to the upper part of the valley, at the S.E. exit from which lies Spaccaforno.

Sicily contains an extraordinarily large number of rock-tombs, often wrongly named *Ddieri*. Tombs of this kind have been found on the W. side of the island at Caltabelotta, Siculiana, and Raffadale, and on the S.E. around Monte Lauro; also to the N. of Syracuse as far as a

point beyond Capo Santa Croce, and at Maletto and Bronte to the W. of *Ætna*. They may perhaps be attributed to the Sicanians. The grottoes of the *Val d'Ispica* are the most numerous and present the greatest variety. Some of them were used as habitations at a later date. They either consist of different stories, connected in the interior by circular apertures, or of single chambers, the entrances to which in the rock are almost invariably at least the height of a man above the ground. Rings hewn in stone which are seen here probably served some purpose of domestic economy. As most of the grottoes still contain graves, it is probable that this formed the Necropolis of an ancient town, which lay upon the neighbouring plateau. Others believe that the caverns are the relics of a very ancient town of rock-dwellers. Numerous inscriptions prove that they were used as a burial-place by the Christians in the 4th century. The most celebrated of the grottoes are the so-called *Castello d'Ispica*, the *Spelonca Grossa*, the *Grotta del Corvo*, the *Grotta del Vento*, etc.

Beyond Modica the line runs to the S.W. to (131 M.) *Scicli*, a town with 12,000 inhab.; then turns towards the sea, and beyond (138 M.) *Sampieri* skirts the coast.

144 M. *Pozzallo*, with 4100 inhab. (steamer to Syracuse, see p. 284). — The line now turns inland, towards the N.E. To the right we enjoy picturesque glimpses of the S.E. extremity of Sicily, the rugged promontory of *Capo Passero* (*Pachynum*), with its islands, harbours (*Porto d'Ulisse*, *Porto Palo*), tunny-fisheries (tonnare), and the remains of the ancient city of *Helorus* on the left bank of the river, now called *Stampaci*.

149 M. *Spaccaforno*, a town of 8800 inhab., at the entrance to the *Val d'Ispica* (p. 313). Wine, corn, olives, cotton, and sugar-cane all grow here.

An excursion may be made from *Spaccaforno* by a carriage-road to (11½ M.) *Pachino* and the *Capo Passero* (large new lighthouse). In the vicinity are some fine stalactite grottoes. Road from *Pachino* to *Noto*, 15 M., see below.

153 M. *Rosolini* (445 ft.), possibly on the site of the Syracusan colony of *Casmenae*, founded B.C. 644. — 157 M. *San Paolo*.

162 M. *Noto* (520 ft.; *Vittoria*, with trattoria; *Aquila d'Oro*, opposite the Dominican monastery, to the right), a pleasant and thriving town with 18,300 inhab., contains handsome palaces of the provincial aristocracy. The present town was founded in 1703, 5 M. from the site of an earlier one, which was destroyed by an earthquake in 1693. Of the older *Noto* the ruins are still visible.

About 4 M. to the S. of *Noto*, between the rivers *Falconara* (*Asinarus*) and *Tellaro* (*Helorus*), stands *La Pizzuta*, a fragment of a Greek column, about 30 ft. in height. It is said to be a remnant of the monument erected by the Syracusans in the bed of the *Asinarus* after the sanguinary defeat of the Athenians under *Nicias* (Sept., 413).

From *Noto* the train descends to (166½ M.) *Avola* (13,000 inhab.), where almond-trees and the sugar-cane flourish, approaches the coast, and beyond (172 M.) *Cassibile* crosses the river *Cassibile* (ancient *Cacyparis*), on the banks of which *Demosthenes* and 6000 Athenians had to surrender in 413. Thence through the coast-plain via (183 M.) *Santa Teresa Longarini* to —

188½ M. *Syracuse*, see p. 360.

About 19 M. to the N. of Modica, as far to the N.W. of Noto, and 27 M. to the W. of Syracuse, and connected with all three by highroads, lies —

**Palazzolo Acreide** (2285 ft.; *Albergo Centrale*, Via della Piazza Superiore), the *Acræ* of the Greeks, afterwards *Placeolum* (Arabic *el-Akrât*, the *Balensul* of Edrisi), one of the most interesting towns of Sicily. It has 11,000 inhabitants. *Acræ* was founded by the Syracusans in B.C. 664, and formed part of their territory until Syracuse itself was conquered by Marcellus. The town apparently escaped destruction down to the time of the Saracenic wars. The custodian of the ruins ('Guardia delle antichità') should be enquired for at the inn.

The Acropolis and the older part of the town lay on the hill which rises above the modern town, and were accessible from the E. only. The top affords a fine view in every direction. The approach was protected by *latomiæ*. Tombs of all periods have been discovered here, some being of Greek origin with reliefs, a few also of the early Christian period. We may also visit the so-called *Tempio Feraie* (temple of the dead; key to be brought from the town), with holes for inscriptions, some water-conduits, and a small *Theatre*, looking to the N., whence the little town of *Buscemi* is visible on a hill above a deep ravine. The theatre is of late Greek origin, and contains twelve tiers of seats for 600 spectators. Adjacent to it is the *Odeon*, or, according to others, a bath-establishment. — To the S. of the Acropolis rises the *Monte Pineta*, with numerous small mortuary chambers (p. 314). — In the *Contrada dei Santicelli*, a valley  $1\frac{1}{2}$  M. to the S. of the Monte Pineta, are the curious bas-reliefs, unfortunately mutilated 50 years ago, of the '*Santoni*'. They appear to have pertained to a burial-place, and on most of them the seated figure of a goddess (supposed to be Cybele) and beside her *Hermes* may be distinguished. Not far from this spot is an extensive burial-ground, the *Acrocoro della Torre*, where hundreds of sarcophagi have been opened. Many of them still contain well-preserved skulls. From E. to W. the women were found to have been interred, from N. to S. the men. — The collection of ancient vases, etc., of Baron Judica (Palazzo Judica; previous application desirable), who made the excavations on the Acropolis, is in a deplorably neglected condition, and, like that of the Curé Bonelli, is interesting to the scientific only.

From Palazzolo to Syracuse, 27 M., diligence every morning, in about 6 hrs., viâ Floridia. (Another good road leads viâ Canicattini.) A little beyond *Monte Grosse*, the first post-station, Syracuse becomes visible in the distance. The towns to the left are *Cassaro* and *Ferla*. Farther to the N. is *Sortino*, on an eminence. The road leads through the small town of *San Paolo*, and then through *Floridia*, a town with 9000 inhab., in the midst of corn-fields, vineyards, and olive-groves. Floridia is about  $7\frac{1}{2}$  M. from Syracuse.

On a hill to the left, about halfway, is the village of *Belvedere* (p. 370). — *Syracuse*, see p. 360.

Near Floridia is the CAVA DI SPAMPINATO (or *Culatrello*), a highly romantic gorge, through which the Athenians forced their way on their retreat to the 'Akraion Lepas' (Acraean Rock) in B. C. 413. At the rock, however, which was occupied by the Syracusans, they were repulsed (comp. p. 362). A visit to the pass takes 5 hrs. (guide necessary; donkeys at Floridia); the charge for a one-horse carriage from Syracuse is 13 fr. (including hire of donkey from Floridia).

## 32. From Palermo to Messina by the Coast.

144 M. RAILWAY in  $5\frac{1}{2}$ - $8\frac{1}{2}$  hrs. (fares 26 fr. 25, 18 fr. 40, 11 fr. 80 c.; express fares, see p. xiv). The express (no 3rd class) runs down to the pier at Messina.

STEAMER of the *Navigazione Generale Italiana* between Palermo and Messina once a week via Reggio in 15 hrs. (fare 28 fr. 80 c., food extra), starting from Palermo on Wed. at 7 p.m., reaching Reggio on Thurs. at 7.50 a.m., leaving Reggio at 9 a.m., and arriving at Messina at 9.40 a.m. (from Messina direct in 13 hrs., starting on Sun. at 5 p.m., arrival at Palermo on Mon. at 6 a.m.). — The coast-line via Cefalù and Patti no longer plies.

From Palermo to *Termini*, see p. 299. The first part of the route is bleak and treeless, but affords fine views of the valleys and the coast. The railway crosses the valley of the *Fiume Torto*, and soon reaches (30 M. from Palermo) *Buonfornello*.

The houses to the left of the former highroad stand on the ruins of a Doric temple which has not yet been excavated. On the height to the right lay *Himera*, the westernmost town of the Greeks on the N. coast of Sicily, the birthplace (about 630) of Stesichorus, originally called Tisias, the perfecter of the Greek chorus, who is said to have protected his native town against the tyranny of Phalaris. If we ascend the abrupt hill, overgrown with sumach, we reach a table-land which gradually slopes downward from the small town of *La Signora*. To the E. flows the *Himera Septentrionalis*, or *Fiume Grande*; on the W. a small valley, in which tombs have been discovered, separates the town from the plateau. To the N. the hill descends precipitously to the plain of the coast; on this side the town was defended by massive walls.

Himera was founded by Zancleans in 648. One of the greatest battles ever fought by the Greeks took place on behalf of the citizens in 480, when Gelon and Theron surprised Hamilcar, the Carthaginian, while he was besieging the town, and annihilated his army. He himself is said to have sought a voluntary death in the sacrificial fire, in order to appease the wrath of the gods. The battle was probably earlier than that of Salamis, though Greek historians have stated that both were fought on the same day. In 409 Hannibal, son of Gisgon and grandson of Hamilcar, captured the town and razed it to the ground, after most of the inhabitants had abandoned it by night, and since that period no attempt has been made to re-erect it.

The *Fiume Grande*, with the *Fiume Salso* (p. 308), bisects the island, and has frequently formed a political frontier (under the

Romans and under Frederick II.). Beyond the Fiume Grande the railway traverses a malarious district. To the right are obtained beautiful glimpses of the fissured valleys of the *Madonia Mts.* 34 M. *Campofelice*; opposite is *Roccella*. Farther up in the valley traversed by the Fiume lies *Collesano* (1510 ft.), a town which possesses remnants of walls of an unknown period. Above the mountains enclosing the valley tower the *Monte San Salvatore* (6255 ft.) and the *Pizzo Antenna* (6470 ft.), the highest peaks of the Madonian Mountains. Information for excursions among the Madonian and Caronian Mts. (comp. p. 318) may be obtained from the Club Alpino Siciliano at Palermo. — 37½ M. *Lascari*. On the height to the right is *Gratteri*; then the *Gibilmanna*, i. e. the 'manna-mountain' (3590 ft.). The last part of the railway leads through a beautiful, cultivated district, in which considerable quantities of manna are obtained from the exudations of the manna-tree (*Fraxinus ornus*).

42½ M. *Cefalù* (*Albergo Italia-Centrale*, with trattoria, well spoken of; Luigi Pinterero is a good guide), the ancient *Cephaloedium*, a thriving but dirty town, infested by beggars, with 14,200 inhab., who are engaged in trading, seafaring, and the sardine fishery. It lies at the base of a barren and precipitous promontory on which the ancient town stood. The limestone rock, composed almost entirely of fossils, which towers above the town, bears the fragments of a mediæval *Castle* and the remains of a polygonal structure (closed; key and custodian at the Municipio; gratuity better fixed in advance). To the latter a vault was added during the Roman period, and it was afterwards converted into a Christian place of worship. The summit, on which there are remains of a Norman castle, huge cisterns cut in the rock, and fragments of other buildings, commands a magnificent survey of the N. coast and the lofty mountains as far as Palermo.

*Cephaloedium* is mentioned in history for the first time in 397 in connection with the wars between Dionysius I. and Carthage, and occasionally during the Roman period. In 837 the Arabs besieged it unsuccessfully, but they captured it in 858. In 1129 when King Roger was returning from Naples, and his vessel was in danger of shipwreck, he is said to have vowed to erect a church to Christ and the Apostles on the spot where he should be permitted to land. The vessel was driven ashore at Cefalù, and he accordingly began to build a handsome cathedral here. The charter of foundation, dating from 1145, and still preserved in the episcopal archives, contains, however, no allusion to the above story.

The \*CATHEDRAL, a noble monument of Norman architecture, lies to the W. at the foot of the promontory, and around it the modern town has sprung up. The façade rests upon gigantic blocks of hewn stone, which probably formed part of an earlier building. Two imposing towers of four stories, connected by a colonnade, recall the huge towers of St. Etienne at Caen erected by William the Conqueror. The walls of the colonnade were covered with mosaics, now destroyed, representing King Roger and his successors in their relation to the Church. The W. entrance is coeval with the founda-

tion. The portal is of unique construction. The apses are decorated externally, but the outside is otherwise plain.

The church, built in the form of a Latin cross, possesses a nave, two aisles, and three apses. Nave double the width of the aisles. Length 243, width 92 ft. The pointed vaulting of the nave and aisles is supported by fifteen columns of granite and one of cipollino. The *Mosaics* in the tribune are the most ancient and perfect in Sicily, and most resemble those preserved in the monasteries on Mt. Athos. The beautifully executed figure of the Saviour was completed in 1148. A number of other figures, Mary with four archangels, prophets, and saints, appear from their selection to have been the work of Greek artists. The ornamental borders and exquisite capitals also deserve attention. In the transepts once stood two of the sarcophagi of porphyry which are now in the cathedral of Palermo, and contain the relics of the emperors Henry VI. and Frederick II.

The fine *Cloisters* adjoining the church resemble those at Monreale but are not so well preserved.

A bronze monument, by L. Battaglia, unveiled in 1894, commemorates the Sicilian patriot *Niccolò Botta*, who was shot during the Bourbon régime. — The heirs of Baron Mandralisca possess a small collection of antiquities here, including almost all the objects of interest found in the island of Lipari (p. 322).

48 M. *Castelbuono*; the town lies about 6 M. to the S. — 52 M. *Pollina*, near the mouth of the *Fiume di Pollina*, the ancient *Monalus*. The loftily situated little town of *Pollina*, 3 M. inland, is supposed to be the ancient *Apollonia*, which Timoleon delivered from its tyrant Leptines. (Some authorities, however, look for Apollonia farther to the E., at San Fratello, see below.) The Chiesa Maggiore contains two of Gagini's best works (a Virgin and a St. Joseph).

56 M. *Castel di Tusa*. Near it, on an eminence to the E., lay *Halaesa* or *Alaesa*, founded in 403 by the tyrant Archonides of Herbita. The town was an important place under the Romans; its ruins are 2 M. in circumference. It is skirted by the *Alesus*, now *Fiume di Pettineo*.

The railway crosses the Fiume di Pettineo, and then the *Fiume Reitano*, in the valley of which, 9 M. inland, lies the town of *Mistretta* (12,000 inhab.), the ancient *Amestratus*.

62 M. *Santo Stefano di Camastra*, with 5000 inhab., stands on an eminence by the sea. From the W. side of the town there is a fine view of the environs, the sea, and the valley below. Cheese made from sheep's milk (*cacio cavallo*) and wool are the staple products.

Beyond Santo Stefano the line crosses numerous brooks, descending from the *Monti Nebrodi*, the N. slope of which is covered with the *Bosco di Caronia*, the largest forest in Sicily, consisting almost entirely of underwood. — 67 M. *Caronia*, the *Calacte* ('beautiful shore') founded by Ducetius in 440. The railway next crosses the *Fiumara of San Fratello*, or *Furiano*, which flows through the midst of a perfect grove of oleanders, and reaches (75 M.) *San Fratello-Acquedolci*.

The town of *San Fratello* (7700 inhab.),  $4\frac{1}{2}$  M. inland, is one of the Lombard colonies which accompanied Adelaide of Monferrat, wife of Roger I., to Sicily. Others established themselves at Piazza, Nicosia, Aidone, Randazzo, Sperlinga, Capizzi, Maniace, etc. The Lombard dialect is still spoken at San Fratello, Piazza, Nicosia, and Aidone. Near San Fratello is the grotto of *San Teodoro*, containing many fossil bones of different species of mammals.

78 M. *Sant' Agata di Militello* is a small town with a tolerable inn. Farther on, the railway crosses again the beds of numerous torrents, in the first of which, the *Fiumara Rosamarina*, bordered by oleanders, are the fragments of a Roman bridge. —  $80\frac{1}{2}$  M. *San Marco d'Alunzio*; about 3 M. to the E., on a hill, is the little town of that name, probably the ancient *Aluntium*. — 84 M. *Zappulla*, with the ruins of a mediæval palace in the *Fiumara Zappulla*. Between the mouth of this torrent and Capo d'Orlando was fought, 4th July, 1299, the great naval battle in which Frederick II. was defeated by the united fleets of Catalonia and Anjou under Roger Loria. On the height to the right, facing us, we observe the small town of *Naso*, where the silk-culture is extensively carried on. The whole district resembles a luxuriant orchard.

On the *Capo d'Orlando*, the extreme rocky point (305 ft.) of which lies to the left of the railway, is the station of (87 M.) *Naso-Capo-d'Orlando*, which also serves the little town of *Naso*, on a hill 3 M. to the S.E.

The next stations are (92 M.) *Brolo-Ficarra* and (93 M.) *Piraino-Sant' Angelo*, both situated at the mouths of broad 'flumare'. —  $95\frac{1}{2}$  M. *Giolosa Marea* (Sicil. *Giuiusa*), with 5000 inhabitants. The line penetrates the abrupt granite promontory of *Capo Calavà* by means of a tunnel. —  $98\frac{1}{2}$  M. *San Giorgio*. —  $100\frac{1}{2}$  M. *Patti Marina*.

102 M. *Patti* (small *Locanda*), an episcopal residence with 9400 inhab., and large monasteries, is unhealthy, notwithstanding its fine situation on the hillside. In the modernised *Cathedral* is interred Adelasia, mother of King Roger, and widow of Count Roger and of King Baldwin of Jerusalem.

The railway crosses several flumare, skirts the slope of the *Monte Pignataro* (1210 ft.), and pierces the *Capo Tindaro*, the promontory to the left (920 ft.), rising sheer from the sea and consisting of granite, gneiss, and above these a stratum of limestone. It was once the site of *Tyndaris*. The highroad runs near the cape. At the highest point, where the road to the village and the ruins diverges, about 5 M. from Patti, is a small wayside inn. About  $1\frac{1}{2}$  M. before reaching this we see, on a hill to the right, the *Villa della Scala*, seat of the Barons of Sciacca, who also own the territory of Tyndaris. The villa contains a collection of antiquities found in the neighbourhood.

*Tyndaris*, one of the latest Greek colonies in Sicily, was founded in 396 by Dionysius I. with Locrians and Peloponnesian Messenians. It soon rose to prosperity, at an early period became allied to Timoleon, and



remained faithful to the Romans during the Punic wars. It was therefore favoured by the Romans, and attained to great power and wealth. During the Christian period it became the seat of a bishop. The exact date of its destruction is unknown. Before the time of Pliny a small part of the town was precipitated into the sea by a landslip.

The course of the old town-walls can still be traced. Remains of a *Theatre*, two mosaic pavements, and the tripartite foundations of a large building assumed to be the *Gymnasium* have been preserved. The internal diameter of the theatre is 212 ft., orchestra 77 ft.; the *cavea* is divided into nine *cunei*, and contains twenty-seven tiers of seats. Several Roman statues found here are now in the museum of Palermo. (Key kept by the custodian of the antiquities.) — The fatigue of ascending the promontory, on which there is a telegraph-tower, is amply repaid by the magnificent view it affords of the sea, Milazzo, the Lipari Islands, the Neptunian Mts., and the *Pizzo di Tripi* with its ruins; then, on the other side of a deep 'flumara', *Novara*, on the slope of the conical *Rocca di Novara*, on which *Abacenum* once lay; and lastly Mt. *Ætna*.

Below the extremity of Capo Tindaro is the *Stalactite Grotto of Fata Donnacilla*, popularly supposed to be haunted by a fairy who kidnaps brides on their wedding-night, and to be identical with the *Fata* (fairy) *Morgana*. The curious may reach the entrance by being lowered over the cliff with ropes.

The next station is (107 M.) *Oliveri*, 2-3 M. from Capo Tindaro. A steep path ascends to ( $\frac{1}{2}$  hr.) the highroad (see above).

The fertile plain through which the railway runs, passing (110 M.) *Falcone*, (112 $\frac{1}{2}$  M.) *Castroreale*, and (114 $\frac{1}{2}$  M.) *Castroreale Bagni* (with sulphureous and chalybeate baths), is intersected by a number of torrents which frequently prove very destructive.

117 $\frac{1}{4}$  M. *Barcellona*, pleasantly situated on the *Longano*, is a prosperous town of 21,000 inhab., with sulphur-baths (much frequented from May to September) and the flourishing suburb of *Pozzo di Gotto*. It was, perhaps, in this neighbourhood that Hiero of Syracuse defeated the Mamertines in 269 (comp. p. 327), but the *Longanus*, on which the battle took place, is supposed by some authorities to be the *Monforte*, a river to the E. of *Mylæ*. *Barcellona* is also connected with Messina by steam-tramway (see p. 325).

The railway crosses several flumare and passes through the vast vineyards of the Neapolitan ex-minister Cassisi. Emp. Frederick II. possessed a large game-park here.

128 $\frac{1}{2}$  M. *Milazzo*. — Inns. ALBERGO & TRATTORIA GENOVA, ALBERGO & TRATTORIA STELLA D'ITALIA, both in the main street. — One-horse cab to or from the station 80 c.

British Vice-Consul, *Sig. Stefano Trifiletti*. — Lloyd's Agents, *R. Vicari & Figlioli*.

*Milazzo*, the ancient *Mylæ*, a town with 13,000 inhab., possesses a good harbour. The battlements of the *Castle*, erected by Charles V., restored in the 17th cent., and now a prison, command a charming view.

*Mylæ* was founded before B.C. 716 by colonists from Messana-Zancle, and remained subject to the Messenians, until conquered by the Athenians in 427. In 394 the citizens of Naxos and Catania, who had been banished by Dionysius, occupied *Mylæ* for a short time, but were soon expelled by the Messenians. Here in 260 Duilius gained for the Romans their first naval victory, having by means of his boarding-bridges assimilated the naval battle to a conflict on land. No ancient remains have been dis-

covered here, as in the middle ages Milazzo was frequently altered and repeatedly besieged. The castle sustained sieges from the Duc de Vivonne in 1675 and during the Spanish war of succession. On 20th July, 1860, Garibaldi drove the Neapolitan general Bosco back into the castle, and compelled him to capitulate on condition of being allowed a free retreat.

A drive on the well-cultivated peninsula to the *Capo di Milazzo* (about  $4\frac{1}{2}$  M. from the town), affording beautiful glimpses through the foliage, of the sea on both sides, is recommended. The light-house commands a fine view. Extensive tunny-fishery. — Boat with two rowers from the tonnara to Tyndaris in  $2-2\frac{1}{2}$  hrs., 10-12 fr.

FROM MILAZZO TO LIPARI, a mail-steamer of the *Società Siciliana* (p. 325) plies daily. Leaving Milazzo at 7.30 a.m., it reaches *Lipari* about 10 a.m., then sails round the island of *Salina* and returns to Lipari about 2 p.m. The steamer for Milazzo leaves Lipari at 2.20 p.m. and arrives at 4.50 p.m. Landing or embarkation in each case 35 c.

The line traverses the plain of the coast viâ (125 M.) *San Filippo Archi* and (126 M.) *Santa Lucia* to (129 M.) *Venetico-Spadafora*. Venetico lies to the right, Spadafora on the coast, to the left. In the bay to the left the fleet of Sextus Pompeius was annihilated by Agrippa. On the heights to the right are *San Pier Niceto* and *Monforte San Giorgio*. —  $129\frac{3}{4}$  M. *San Martino*.  $131\frac{1}{2}$  M. *Rometta*, the station for the small town of that name, situated to the right among the mountains, on a summit surrounded by precipitous cliffs, where the Christians maintained themselves down to 965. Beyond the *Saponara* the train reaches ( $132\frac{1}{2}$  M.) *Saponara-Bauso*; the villages of these names are situated to the right and left. The line now turns to the right and ascends the *Gullo* valley to ( $134\frac{1}{2}$  M.) *Gesso*; the small town, where the Saracens remained until a late period, lies on a hill to the left. It then penetrates the *Neptunian Mts.* by a long tunnel, and descends in a wide curve to the right to —

144 M. *Messina* (p. 325).

FROM GESSO TO MESSINA across the hills, either on foot or in an open carriage (about  $2\frac{1}{2}$  hrs.). If time permit this is far preferable to the railway. The luxuriant fertility of the fields soon diminishes, and we reach the zone of the heath and grass which clothe the steep slopes of the Neptunian Mts. Beautiful retrospect. The summit of the pass, the so-called \**Telegrafo*, or *Colle di San Rizzo* (1720 ft.), commands an extensive view (still finer from the ruined tower, 10 min. above): at our feet lies the strait of Messina, to the left is the Faro, opposite to it, Scilla in Calabria, then (on a projecting angle), San Giovanni, and farther to the right, Reggio; the forests of the lofty Aspromonte occupy the extremity of the Calabrian peninsula; and in front extends the sickle-shaped harbour of Messina. The road descends through a profound and sinuous valley. (The *Abbadiazza*, see p. 333.)

### 33. The Lipari Islands.

*Comp. the Map of Sicily.*

FROM MILAZZO: Mail-steamer daily in 3 hrs., see p. 321. FROM MESSINA: steamer on Wed. and Sun. at 1.10 a.m., reaching *Lipari* at 6 a.m., and proceeding thence to the islands of *Salina*, *Panaria*, and *Stromboli* (or on alternate Sun. to *Salina*, *Pitùcuri*, and *Alicuri*). This boat starts on the return from *Lipari* at 5 p.m. (5.55 p.m.), reaching Messina at 9.50 p.m. (10.45 p.m.). — *Francesco Traina* keeps a tolerable inn at *Lipari*, and there is a caffè in the main street. On the other islands the available accommodation is of the humblest description. No refreshments are to be obtained on the steamers, so that travellers must take measures accordingly.

The *Lipari Islands* (*Æoliae*, *Liparæae*, *Vulcaniæ*, *Hephaestiades*), which are of volcanic origin, consist of seven islands and ten islets, variously named by the ancients. At an early period they supplied abundant food for the poetic fancy of the Greeks, whose legends made these islands the abode of *Æolus*, ruler of the winds. *Ulysses* (*Odys. x.*) is said to have visited *Æolus* in the course of his wanderings. In B.C. 579, as the number of the inhabitants had become greatly reduced, *Pentathlus*, a *Heraclides*, established on the island a colony of *Cnidians* and *Rhodians*, who had been unable to maintain themselves in the S.W. angle of *Sicily*. The new settlers cultivated the soil in common, and defended themselves bravely against the attacks of the *Etruscan pirates*.

*Lipara*, which enjoyed the friendship of *Syracuse*, was plundered by the *Athenians*. The islands afterwards suffered from the incursions of the *Carthaginians*. In 260 the Roman admiral *Cnæus Cornelius Scipio* was surrounded in the harbour of *Lipara* and taken prisoner by the *Carthaginians*. The Romans sent a colony thither, but in *Cicero's* time the islands were only partially cultivated. This was possibly owing to the convulsions of nature which must have occurred about B.C. 200, when the island of *Volcanello* was upheaved from beneath the sea. In the year B.C. 126 eruptions under water were also observed here, destroying vast numbers of fish. In the middle ages the *Saracens* took possession of the islands, but were expelled thence by the *Normans* in the 11th cent., and the *Lipari* group now became united with *Sicily*. During the wars of the 14th cent. between the *Sicilian kings* and the *Anjous* of *Naples*, the islands changed hands according to the varying fortunes of the respective belligerents. *Alphonso* the Generous annexed them to *Naples*, but *Ferdinand* the Catholic united them finally with *Sicily*. In 1544 they were plundered by *Haireddin Barbarossa*, and in 1783 suffered greatly from the earthquake.

*Lipāri*, called *Meligunis* in the most ancient times, the largest and most productive of the islands, is about  $10\frac{1}{2}$  sq. M. in area. The ancient town of the same name (*Λίπαρα* probably signifies 'the fertile') lay on an isolated rock on the E. coast of the island, where the fort is now situated, around which the fertile slopes of cultivated land rise in the form of an amphitheatre towards *Sant' Angelo* (1950 ft.), the central mountain of the island, extending in a spacious crescent between *Monte Rosa* (755 ft.) on the N. and *Mte. di Guardia* (1215 ft.) on the S. In the centre of the plain, between the fort and the ascent towards *Sant' Angelo*, on the site of the episcopal palace, were once situated extensive *Baths*, partially excavated at the beginning of the present century, but again filled up by the Bishop *Todaro*, in order that they might not attract visitors. In this vicinity was situated the *Necropolis*, where Greek tombs are still found, bearing inscriptions on the basaltic tufa, some of which are preserved in the seminary. The

whole area is now called *Diana*, from a temple to that goddess which once stood here. Population of the whole island 13,000. A bishop, with thirty-two canons, has since 1400 presided over the diocese, which was formerly united with Patti. The secular administration is conducted by a delegate, subordinate to the prefect of Messina. The town, erected around the fort, is of modern origin. The cathedral and three other churches are situated within the precincts of the castle. The *Cathedral* and the church of the *Addolorata* contain pictures by Alibrando (b. at Messina in 1470). The sacristy of the former commands a beautiful view towards the sea. The *Marina Lunga*, N. of the castle, is occupied by fishermen only. In the vicinity is a warm spring. To the S., by the landing-place of the steamboats, contiguous to the church of *Anime del Purgatorio*, which abuts on the sea, are situated the warehouses of the merchants who export the products of the island: pumice-stone, currants (passoline) grown on reed-trellises, sulphur, Malmsey wine, excellent figs, etc. Oranges do not thrive on account of the scarcity of water. For domestic purposes the rain is collected on the flat roofs.

A visit to the island occupies 6-8 hrs. (donkey and attendant 6 fr., guide 4 fr. and gratuity). We ride first to the hot springs of *San Calogero* (6 M.), in a desolate valley opening towards the W. side of the island, which issue with such force that they were formerly used to turn a mill. Temperature about 126° Fahr. We proceed thence to *Le Stufe* (also called *Bagno Secco*), the vapour-baths described by Diodorus Siculus, where, with the aid of the guide, we may succeed in finding some of the interesting fossils which abound here (leaves, wood in lava, etc.). *Monte Sant'Angelo* (1950 ft.) may next be ascended. The extinct volcano, now overgrown with grass and broom, affords the best survey of the town below and the entire group of islands. A path descends thence to *Capo Castagna*, the N. end of the island, passing the *Monte Chirica* (1980 ft.), and traversing the *Campo Bianco*, where pumice-stone is extensively excavated, being brought to the surface by shafts, and dragged down to the coast (*Baia della Pumice*) by an exceedingly rough path (a walk of  $\frac{3}{4}$  hr.) by men, women, and children. From this point we return to the town.

*Vulcano* (*Thérmissa*, *Hierá*, *Vulcania*, *Therasia*), with its constantly smoking crater (Sicil. *La Fossa*), is reached in about 1 hr. from Lipari by rowing-boat (with two rowers 8-10 fr.; provisions must be taken as nothing is to be had on the island). A narrow isthmus connects it with the smaller island of *Vulcanello*, which, according to Orosius (iv. 20), was suddenly upheaved about the year B.C. 200. In order to visit the great crater, we disembark at the *Porto di Levante*, the bay which separates Vulcano from *Vulcanello*, near the disused sulphur-works. A footpath (where the peculiar hollow reverberation produced by a heavy footstep should

be observed) leads in 1 hr. to the summit of the volcano (one of the rowers serves as guide). The greatest diameter of the crater is upwards of 550 yds. The precipitous walls on the E., S., and W. are covered with yellow incrustations of sulphur. After descending, the traveller should visit a boiling-hot sulphur-spring, which issues at the *Porto di Ponente*, a few paces from the shore, and then return to Lipari.

**Isola Salina** (*Didyme*, i. e. twins; area  $10\frac{1}{8}$  sq. M.) consists of the cones of two extinct volcanoes, *Monte de' Porri* or *Monte Vergine* (2820 ft.), to the N.W., and *Monte Salvatore* or *Malaspina* (3155 ft.), to the S.E.; whence the Greek name. The island is extremely fertile, and produces excellent Malmsey wine. Its five villages (*Salina*, *Santa Marina*, *Lingua*, *Rinella* or *Arenella*, and *Malfa*), which are touched at on alternate trips by the steamers, contain together about 5000 inhabitants.

**Filicuri** or **Filicudi** (2540 ft.; *Phoenicusa*, Arabic *Gesiret Ficûda*), 9 M. to the W. of Salina, was anciently clothed with dwarf-palms, whence its Greek name, but is now almost entirely uncultivated.

**Alicuri** or **Alicudi** (1845 ft.),  $9\frac{1}{2}$  M. to the W. of Filicuri, called *Ericusa* by the ancients, because uncultivated and clothed with furze only, is inhabited by 500 shepherds and fishermen.

To the N.E. of Lipari is situated a small group of islands, which possibly formed a single island, prior to a remarkable eruption recorded by Pliny and Orosius, which took place here, B.C. 126. The largest of these is **Panaria** (*Hikesia*),  $7\frac{1}{2}$  M. from Lipari, and almost entirely uncultivated. Highest point 1380 ft. The ancients did not reckon this as one of the seven Æolian islands, but regarded the small island of *Lisca Bianca*, or *Eudonymus*, as one of the number. — The island of *Basiluzzo* contains a few relics of antiquity.

**Stromboli**, 22 M. to the N.N.E. of Lipari, named *Strongyle* owing to its circular form, was regarded by the ancients as the seat of Æolus, the god of the winds, for which Pliny gives the somewhat unsatisfactory reason, that the weather could be foretold three days in advance from the smoke of the volcano. In the middle ages Charles Martel was believed to have been banished into the crater of Stromboli. Returning crusaders professed to have distinctly heard the lamentations of tortured souls in purgatory, to which this was said to be the entrance, imploring the intercession of the monks of Cluny for their deliverance. The cone of Stromboli (3020 ft.) is one of the few volcanoes which are in a constant state of activity. The crater lies to the N. of the highest peak of the island, and at remarkably brief intervals ejects showers of stones, almost all of which again fall within the crater. When the smoke is not too dense, the traveller may therefore approach the brink and survey the interior without danger.

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## 34. Messina.

**Arrival by Sea.** The regular ferry-steamers (pp. 283, 334) lie to at the pier, where passengers by the morning express-steamers find the express-trains for Palermo and Catania awaiting them. Passengers by other steamers are landed in small boats (tariff 1 fr., with or without luggage; overcharges common) at the *Scala di Marmo*, in front of the Palazzo Municipale (Pl. B, 3). Luggage is slightly scrutinised at the dogana by officers of the municipal customs. Porter for ordinary luggage from the Dogana to a hotel, 1 fr.

**Hotels** (comp. pp. xvii, xviii). \***VICTORIA** (Pl. a; B, 4), Via Garibaldi 66, near the harbour, R. from 2½, L. & A. 1½, B. 1½, D. 5 (wine extra), pens. 12, omn. 1 fr.; **TRINACRIA** (Pl. c; B, 3), Via Garibaldi 102, R., L., & A. 4¼-6¼, B. 1½, déj. 3, D. 4½ (wine extra), pens. 8-12, omn. ¾ fr.; **BELLEVUE**, Via Garibaldi 146, opposite the theatre (Pl. B, 3), R., L., & A. 4-5, B. 1, déj. 2½, D. 4 (both incl. wine), pens. 10, omn. 1 fr. — **VENEZIA** (Pl. b; B, 3), Strada della Neve 7 and 11 (with dépendance, *Hôtel de Genève*), second-class, R. & L. 2-2½ fr., rooms poor, but with good trattoria. — **ALBERGO NUOVO CENTRALE**, Via Primo Settembre 67 (Pl. B, 4), with trattoria, R. & L. from 1 fr. 80 c.

**Restaurants.** \***Caffè Duilio** (frequented by officers), **Caffè Nuovo**, in the Teatro Vittorio Emanuele (see below), **Caffè Palestro**, **Caffè-Restaurant Gambirinus**, all four in the Strada Garibaldi, between the theatre and the Municipio, also for ladies; *Venezia*, see above; *Rail. Restaurant*. — *Cafés. Duilio, Nuovo, Palestro, Gambirinus*, see above; *Pasticceria Germanica*, see below; *Cavour*, Corso Cavour 219 (coffee 15, 'mezza granita' 15, 'gelato' 25 c.). The *Chalet*, on the coast, is a favourite resort in fine weather (music thrice a week). — Beer at the *Pasticceria Germanica*, Via San Camillo 34, opposite the post-office, and also at the cafés. — Clubs with reading, billiard, and other rooms are the *Casino della Borsa* and the *Gabinetto di Lettura*, both in the Teatro Vitt. Emanuele, and the *Circolo Nuovo*, in the Via Garibaldi (introduction by a member necessary).

**Omnibuses** traverse the town by the large thoroughfares running N. and S., and also ply to the station; fare 20 c., half-trip 15 c.

Cab Tariff (luggage 30 c. extra).	One horse		Two horses	
	single	return	single	return
Drive in the town, incl. quay . . . . .	— 50	85	1 —	1.50
To the station . . . . .	— 70	1 —	1.50	2 —
To the station at night . . . . .	1.30	2 —	2.30	3 —
To the Campo Santo . . . . .	1. —	1.80	1.50	2 —
To the Torre di Faro . . . . .	5. —	6.50	6.50	10 —
First hour . . . . .	1.80	—	2.50	—
Each additional hour . . . . .	1.10	—	1.60	—

**Steam Tramway** from the Marina (behind the Municipio) to the *Faro* (p. 333) or *Granatieri*, in ¾ hr. (fares 90 or 50 c.; 8-10 trains daily), and thence along the N. coast to *Barcellona* (p. 320; 4 times daily). Also in the opposite direction to the *Campo Santo* (*Gasiti*; 8 times daily; fare 25 c., 15 c.) and along the E. coast to *Giampilierti*.

**Post and Telegraph Office** (Pl. 1; B 3), Via San Camillo, near the Piazza del Municipio (open 8-4).

**Baths.** *Sea Baths* near the quay, well fitted up, ½ fr. — *Mineral Baths* (sulphur), Largo del Purgatorio 6, first floor, Corso Vitt. Emanuele 52. — *Warm, Vapour*, and other baths, at the Hydropathic Establishment, Pal. Brunaccini, Corso Cavour, managed by Dr. Genovese.

**Theatre.** *Teatro Vittorio Emanuele* (Pl. B, 3), subsidised by some of the richer citizens, good performances; 'platea' 2 fr. 70, 'posti distinti' 4 fr. 50 c. — *Teatro della Munizione*, etc.

**Steamboats.** Office of the *Navigazione Generale Italiana*, Corso Vitt. Emanuele 123, opposite the Sanità. — To *Reggio*, see p. 334; to *Villa San Giovanni*, p. 334. — Office of the *Società Siciliana di Navigazione a Vapore*, Corso Vitt. Emanuele 111; to *Lipari*, twice a week, see pp. 321, 322.

**Physicians.** *Dr. Cammareri*, Via Cardines 98, speaks English; *Dr. Pomara*, Via Rovere, speaks French; *Dr. Weiss*, Via Primo Settembre (German); *Dr. Trombetta*; *Dr. Soraci*. — **Chemists.** *Buffo e Seguenza*, Corso Cavour; *Cammareri-Miller*, Via Cardines.

**American Consul:** *Mr. Charles M. Caughy*. — **British Vice-Consul:** *Sig. George Pignatorre*. — **Lloyd's Agent:** *Mr. George E. Oates*.

**English Church**, Via Seconda del Gran Priorato 11; service at 10.30 a.m.; also at 7.30 p.m. in the British Sailors' Chapel, Corso Vitt. Emanuele 165; chaplain, *Rev. A. Melles*. — **Italian Protestant Services** in the Waldensian Church (11.30 a.m.) and the Methodist Church, Via Torrente Portalegni 110 (11 & 6.30).

**Bookseller:** *Ant. Trimarchi*, Corso Cavour 160.

**Money Changers:** *Frattelli Grosso*, Via Garibaldi 69 (also dealers in old coins, bronzes, etc.). — **Bankers:** *Giov. Sofo & Co.*

The *Climate* of Messina is healthy, being neither cold in winter nor oppressively hot in summer, but the constant current of air passing through the strait renders it trying to consumptive or rheumatic persons. The mean temperature is 66° Fahr.; in spring 61°, summer 80°, autumn 69°, winter 55°. The freezing-point is rarely reached.

The *Fish* of the strait, as well as the *Mamertine Wine* of the adjoining hills, were famous in ancient times, and are still esteemed.

The sights of Messina itself are unimportant, but the surrounding country is very charming. The town and environs present some excellent points of view, particularly towards Calabria by evening-light, while the morning passage to Reggio affords a strikingly grand survey of Mt. *Ætna* and the other mountains of Sicily. Steamers plying to Villa San Giovanni offer an opportunity of a day's excursion to *Palmi* (p. 230), with the Monte *Elia* commanding fine views; another may be made by railway (p. 321) to *Milazzo*.

*Messina*, next to *Palermo* the chief commercial town of Sicily, with upwards of 80,000 inhab. (commune 152,600 inhab.), the seat of an appeal court, an archbishop, and a university, is situated on the *Faro* or *Stretto di Messina*, and is overshadowed by a range of rugged rocky peaks. In grandeur of scenery it vies with *Palermo*. The harbour, which is formed by a peninsula in the shape of a sickle, is the busiest in Italy in point of steamboat traffic, and is one of the best in the world.

The town is on the whole well-built, and has several handsome streets. The animated harbour is flanked by the *Marina*, or *Corso Vittorio Emanuele*. Parallel to the *Marina* runs the *Via Garibaldi*, beyond which is the *Corso Cavour*; and the *Via dei Monasteri*, still farther from the quay, forms a fourth parallel street. The upper streets of the town, and particularly the *Via Monasteri*, afford charming glimpses of the sea and the opposite coast of Calabria through the cross-streets.

Messina has experienced many vicissitudes. It was founded by Cumæan pirates and Chalcidians under *Perieres* and *Crataemenes* in 732 on the site of a Sikelian town, which the inhabitants named *Zancle* (i. e. sickle) from the peculiar form of the harbour, and it was governed by the laws of *Charondas*. Here, as in other Sicilian towns, the conflicts of the people with their rulers ended with the establishment of a tyranny. About 493, fugitives from *Samos* and *Miletus*, by the advice of *Anaxilas* of *Rhegium*, took possession of the defenceless city. *Anaxilas* soon afterwards established himself here, and emigrants from all quarters, chiefly *Messenians* from the *Peloponnesus*, settled in the city and gave it the name of *Messana*. *Anaxilas* maintained his supremacy throughout all the vicissitudes of the town until

his death in 477. His sons, however, retained possession of the supreme power till 461 only, when the original constitution of the town was revived. Messana participated in the wars against Ducetius, and subsequently took the part of the Acragantines against Syracuse, with which it afterwards united against Leontinoi (p. 358) and the Athenians. To the latter, however, it was compelled to surrender in 427. In the great Athenian and Syracusan war Messana remained neutral. It then engaged in a conflict with Dionysius I., but without decisive result, owing to the disunion occasioned by party-spirit. In 396 the town was taken and entirely destroyed by the Carthaginian *Himilco*; a few only of the inhabitants effected their escape to the mountains. *Dionysius* speedily rebuilt the town, whence he proceeded to conquer the not far distant Rhegium. After a variety of changes the Carthaginians gained possession of the place, but were expelled by *Timoleon*. In the contests with Agathocles it again took the side of the Carthaginians. In 282 the *Mamertines* ('sons of Mars'), the mercenaries of Agathocles, after their liberation by the Syracusans, treacherously possessed themselves of the town and maintained it against Pyrrhus. *Hiero II.* of Syracuse succeeded in reducing it. But the fruits of his victory on the Longanus in 269 were reaped by *Hannibal*, who seized the castle of Messana. Against him the Mamertines called in the aid of the Romans, and thus arose the First Punic War. When Messana was invested by the Syracusans and Carthaginians, the siege was raised by *Appius Claudius*, and it thenceforth became a Roman town, afterwards regarded with especial favour by its new masters, and even by Verres. In the war between Octavian and Sextus Pompeius it was taken and plundered by the soldiers of the former. *Augustus* then established a colony here, and Messina continued to be a place of great importance, although not exercising so decisive an influence on the fortunes of Sicily as Syracuse and Lilybæum. The Saracens took the town in 842, and it subsequently became the first Norman conquest. The Crusades, which did not leave Sicily unaffected, contributed to the rapid increase of the prosperity of the place. In 1189, indeed, it suffered from an attack of Richard Cœur de Lion, who with Philip Augustus wintered here, but from that period also date the great privileges, which, down to 1678, rendered it an almost independent town and the headquarters of the national hatred of foreign rule. In 1282 it was in vain besieged by Charles of Anjou. The bravery of its commandant *Alaimo* and the courage of the *Dinas* and *Chitarenas* at a critical time saved the town and the island. The citizens of Messina have repeatedly evinced heroic constancy of character. Towards the close of the 15th cent. the town enjoyed the utmost prosperity, but its jealousy of Palermo eventually paved the way for its downfall. In the 16th cent. the *Emp. Charles V.* showed great favour to Messina, and presented it with gifts such as fell to the lot of few other towns, in recognition of which a street was named and a statue erected (p. 381) in honour of his son *Don John of Austria* on the return hither of the victorious hero of Lepanto (1571) in his 24th year. But a quarrel between the aristocratic families (*Merli*) and the democratic party (*Malvezzi*), stimulated by the government, which had long been jealous of the privileges of the town, caused its ruin (1672-78). The Merli, at first victorious, expelled the Spanish garrison, and defended themselves heroically against an overwhelming force. To save their city from capture the senate sued for the aid of Louis XIV., who sent an army and fleet to conquer the island. In this, however, he was unsuccessful, notwithstanding the victory gained by *Duquesne* over the united Spanish and Dutch fleets under *De Ruyter*. In 1678 the French abandoned the place in an almost clandestine manner, and the population was now reduced from 120,000 to a tenth of that number. The town never recovered from these disasters, and was afterwards kept in check by the now dismantled citadel erected at that period. During the 18th cent. Messina was overtaken by two overwhelming calamities — a fearful plague (1740), of which 40,000 persons died, and an earthquake (1783) which overthrew almost the whole town. (Messina lies on the line of contact of the primary and secondary formations, on which boundary earthquakes between *Ætna* and *Vesuvius* are always most violent.) The severe bombardment of 3rd-7th Sept., 1848, also caused great

damage, and in 1854 the cholera carried off no fewer than 16,000 victims. The earthquake of Nov., 1894, has also left visible traces of its destructive force.

The original town lay between the torrents of *Portalegni* and *Bocchetta* (Pl. A, B, 4, 3), but was extended under Charles V. towards the N. and S. The suburbs of *San Leo*, on the N., and *Zaera*, on the S., are now united with the town. Owing to the numerous calamities which Messina has experienced, it contains fewer relics of antiquity than any other town in Sicily.

The \**Cathedral*, or *la Matrice* (Pl. B, 4), an edifice of the Norman period, was begun in 1098, and completed under Roger II. In 1254 it was damaged by a fire which broke out during the obsequies of Conrad IV. In 1559 the spire of the campanile was burned down; in 1682 the interior was modernised, the pointed arches made semicircular, and the walls covered with stucco; and in 1783 the campanile and the transept were overthrown by the earthquake, so that little of the original building is now left. Traces of the Romanesque and Gothic periods are recognizable on the lower part of the towers, the S. wall, the W. entrance, and elsewhere. The form of the church is that of a Latin cross, 305 ft. in length, and across the transepts 145 ft. in width. The choir with its two towers was entirely rebuilt in 1865. The tasteful entrance-façade, on which are small reliefs with artless scenes of civic life and symbolical representations, is early-Gothic; the central portal, however, received a tall pediment in the 15th century.

INTERIOR. Adjoining the main entrance (r.) is a statue of John the Baptist ascribed to *Gagini*. The twenty-six granite columns, with Byzantine capitals, which support the roof are said to have once belonged to a temple of Neptune near the Faro (p. 333). The altars of the twelve chapels with the statues of the Apostles were designed in 1547 by *Montorsoli*. The marble pulpit, beneath the 6th arch on the right, is by *Andrea Calamech*.

The High Altar, which is decorated richly, but in bad taste, is said to have cost no less than 3,825,000 fr. in 1628. The receptacle in the interior is believed by the faithful to contain the celebrated epistle of the *Madonna della Lettera*, which the Virgin Mary is said to have sent to the citizens by St. Paul in the year 42, and in honour of which great festivals are still celebrated (3rd June). This, like several other documents, has been proved to be a forgery of Constantine Lascaris (d. 1501). — The sarcophagus by the wall of the choir, to the right near the high-altar, is sacred to the memory of Emp. Conrad IV., whose remains were burned. The sarcophagus on the opposite side, to the left, contains the remains of Alphonso the Generous (d. 1458), and another (at the back of the choir) those of Queen Antonia, widow of Frederick III. of Aragon. The tasteful choir-stalls were designed by *Giorgio Veneziano* (1540). — The *Mosaics* in the apses date from the 14th cent.: to the right, John the Evangelist, with King Lewis and the Duke of Athens; in the centre, Christ with the Virgin and St. John, and Frederick II. of Aragon, his son Peter, and Archbishop Guidotto; to the left, the Madonna, with Queen Eleonora and Queen Elizabeth (all distinguishable only in bright weather).

In the *Transept*, on the left, is a Renaissance altar of 1530; on the right is the interesting monument of the archbishop Guidotto de' Tabiati (d. 1333), by *Gregorio da Siena*. — Two marble slabs in the *Nave*, to the left by the organ, enumerate the privileges granted to the city by Henry VI. The pedestal of the vessel for holy water, by the side-entrance to the left, bears a Greek inscription, according to which it once supported a votive offering

to *Æsculapius* and *Hygieia*, the tutelary deities of the town. Adjacent is an altar with a figure of the Risen Christ, ascribed to *Gagini*. Opposite are tombs of cardinals of the 16th century.

In the *PIAZZA DEL DUOMO* (Pl. B, 4), nearly opposite the façade of the cathedral, is the *Fountain of Fra Giov. Ang. Montorsoli* (Pl. 2; E, 3), a pupil of Michael Angelo, executed in 1547-51. It is upwards of 25 ft. in height, and overladen with statues and bas-reliefs, with allegorical figures of the Nile, Ebro, Tiber, and the brook Camaro near Messina on the margin of the principal basin.

Immediately to the right in the *Via Primo Settembre* is the narrow façade of the Norman church of *La Cattolica*. Farther on, to the left, is the small *Piazza de' Catalani*, in which is situated the **Santissima Annunziata dei Catalani** (Pl. B, 4), the oldest Norman church in Messina. Half of the apse is still standing in the *Via Garibaldi*. A temple of Neptune, and afterwards a mosque, are said once to have occupied the same site. The columns in the interior are antique. — Another Norman church, *Santa Maria Alemanna*, at the end of the *Via Primo Settembre*, is now used as a storehouse.

Opposite the Montorsoli Fountain and the cathedral façade is the *Via dell' Università*, leading to the **University** (Pl. A, B, 4; 600 students), which contains a *Library* with some valuable MSS. and a *Natural History Collection*.

In the *Via Cárđines* (Pl. B, 4, 5, A, 5), opposite No. 232, is the church *dell' Indirizzo*, with a Madonna by Catalano l'Antico at the high-altar. In the large church of *SANTA MADDALENA* (Pl. A, 5), begun by *Carlo Marchioni* in 1765, a fearful struggle took place in Sept., 1848, between Messinians and the invading Swiss troops. — We now retrace our steps to the *OSPEDALE CIVICO* (Pl. A, 4, 5), an immense pile dating from the close of the 16th century. — In the next street is the little church of *Santa Lucia*; in the interior: a Madonna with saints by Riccio (1st altar to the left), St. Nicholas by the same (1st altar to the right), and a Madonna by Antonello da Saliba (1516; 2nd altar to the right).

The *Strada de' Monasteri* leads to the N. from the *Corso Cavour* to the higher quarters of the town. Here are situated a number of convents and small churches (generally closed after 8 a.m.). Among the latter are those of *Santi Cosma e Damiano*, *Sant' Anna*, and *San Rocco*, with paintings of the Sicilian school.

In front of *San Rocco*, between Nos. 51 & 53, a steep flight of steps ascends to *SAN GREGORIO* (Pl. A, 4), erected in 1542 by *Andrea Calamech*, with a baroque façade. From this church we command a charming view of the town and straits of Messina.

The INTERIOR (bell to the left of the door) is a characteristic example of the gorgeous decoration (Sicilian marbles) and bad taste of most of the later Sicilian churches. In the middle of the right transept: *Guercino*, Madonna and saints (1665), beside it (l.), *Barbalonga*, SS. Gregory and Floccamo, St. Silvia carried to the Virgin. In the middle of the left transept: Madonna in mosaic; beside it, *Antonio Riccio*, St. Benedict between SS. Placidus and Maurus.

The former CONVENTO SAN GREGORIO, to which the church belonged, now contains the MUSEO (entr. by the door to the left on the lower terrace, with the inscription 'Scuola Comunale di Disegno'; fee 50 c.), with a small collection of paintings, including works by the Sicilians *Catalani* and *Scilla*, a Christ at Emmaus by *Caravaggio*, a Descent from the Cross of the school of *Roger van der Weyden*, and an altar-piece in five sections by *Antonello da Messina* (comp. p. 251; two bishops; an Enthroned Madonna, 1473; Angels; and an Annunciation). Also antiquities and sculptures, including a Roman sarcophagus with figures of Dædalus and Icarus, Greek and Arabic inscriptions, Byzantine holy-water vessels and capitals, the Scylla from the harbour (17th cent.), upwards of 100 *Majolica Vases from Urbino*, etc.

Farther on in the Strada de' Monasteri is the church of *Sant' Agostino*; at the fourth altar to the right is a statue of the Madonna, dating from the 15th cent.; beside the high-altar, to the left, Nativity, a relief of 1570 by Bonanno; above the high-altar, 'La Vergine del Buon Consiglio', a picture of the Madonna, which, according to the legend, was borne by angels across the sea from Scutari to Genazzano in the year 1467.

The curving Strada di Sant' Agostino leads hence to the VILLA ROCCA GUELFONIA (Pl. A, 3), which affords the best survey of the town, the mountains, and the strait (best towards evening). The villa is private property, but visitors are kindly admitted (small fee to the porter). This spot is said to have been once occupied by the castle of the Mamertines, and a few remains of the Norman stronghold of *Matagrifone* or *Rocca Guelфонia* are still to be seen here.

From No. 196 in the Strada dei Monasteri the Via Monte Vergine leads to the right to the small church DELLA PACE (open at 11 a.m. on Sun.); in the sacristy, *Vincenzo di Pavia*, SS. Cosma & Damiano; in another apartment, *Antonello da Messina*, Madonna del Rosario (1479). — Adjacent is the imposing *Palazzo Grano* (16th cent.). — At the end of the Strada de' Monasteri, to the right, is *Santa Maria della Scala*, a recently restored 14th cent. church, with a fine Gothic façade; the side-portal is adorned with a relief of the Madonna, dating from the 16th cent.; and the interior contains a relief of the Madonna (to the left of the entrance), perhaps by Luca della Robbia.

Beyond the *Torrente Bocchetta* (Pl. A, B, 3) the Via Santi Crispino e Crispiniano ascends to the left to the church of SAN FRANCESCO D'ASSISI, founded in 1251, burned down in 1884, and now being restored. The tomb of Angelo Balsamo (1507), beside the main portal, a Roman sarcophagus, with the Rape of Proserpine, at the end of the apse, and a beautiful statue of the Madonna, by *Ant. Gagini*, deserve inspection. — By following the same street and turning to the right at No. 68, we reach the church of SAN GIOVANNI DECOLLATO, which contains a \*Beheading of John the Baptist, by *Caravaggio*.

We now descend the *Torrente Boccetta* and follow the *Corso Cavour* (Pl. B, 3, 4, A, 4) to the right to the small *Piazza dell' Annunziata* (on the left), embellished with a statue of *Don John of Austria* (Pl. 3; B, 3), erected in 1572 (p. 327). — *San Gioacchino* (Pl. B, 3), in the next side-street on the right, contains a beautiful wooden crucifix, and a painting by Scilla, representing St. Hilarion in the arms of Death. In the sacristy are some pictures by Tuccari.

Farther on in the *Corso Cavour*, to the right, is the church of *SAN NICCOLO* (Pl. B, 4), a tasteful building by *Andrea Calamech*. Above the high-altar, a Presentation in the Temple by *Girolamo Alibrandi*; in the left transept, St. Nicholas, by *Antonello da Messina*. — The next side-street (*Via di San Francesco*) brings us to the *ORATORIO DI SAN FRANCESCO*, which contains some interesting paintings. Above the altar, *Death of St. Francis*, by *Bart. Schidone*; on the left wall, *Birth, Baptism, and Investiture of the saint* by *Rodriguez*; on the right, *St. Francis among the thorns*, by an unknown master; the saint listening to the angelic music, while the Madonna appears to him, by *Van der Brack*, a Flemish painter who died at Messina in 1665. — At the corner of the *Corso Cavour* is the *Palazzo Brunaccini* (Pl. A, 4), believed to be the scene of the interview, admirably described by Goethe, between that illustrious traveller and the intendant. It is now a hydropathic establishment (p. 325).

In the *VIA GARIBALDI* (Pl. B, 4-1), adjoining an open space where a band often plays on summer evenings, stands the *Palazzo Municipale* (Pl. B, 3), built by Minutoli in 1806-29. Opposite are the *Exchange* and the *Post and Telegraph Office* (Pl. 1).

The *Corso Vittorio Emanuele* (Pl. B, 4-2), skirting the Harbour, with its brisk steamboat traffic, affords a pleasant walk. This street was formerly known as 'La Palazzata', from the uniform row of palaces, all of the same height, which line it. These, begun before the earthquake of 1783, and afterwards restored, have only two stories. In front of the seaward façade of the *Palazzo del Municipio* stands a *Fountain*, designed by Montorsoli (1557), with a colossal statue of Neptune (now replaced by a copy) between Scylla and Charybdis. — On the S. curve of the harbour is the *Dogana* (Pl. C, 4), on the site of a palace once occupied by Emp. Frederick II. and other monarchs.

We may now visit the peninsula on the E. side of the harbour. The *Citadel* (Pl. D, 4) here is now being taken down, and the adjacent arms of the sea are spanned by temporary bridges. Beyond it, on the right, is the *Protestant Cemetery*. We next come to the large *Lighthouse* (*Faro Grande*), nearly 1 M. from the *Dogana*, which commands a remarkably fine \*View (custodian 1½ fr.). To the W. lies the town with its sheltering mountains (the *Antennamare* or *Dinnamari*, the highest peak on the left, 3705 ft.; the *Monte Cicci* on the right, 1995 ft.). To the E. are the mountains of Calabria,



which look wonderfully near in clear weather. We may then return from the *Lazzaretto* to the town by boat ( $\frac{1}{2}$  fr.).

An extensive view is obtained from the dismantled fort of \**Castellaccio*, situated high above the town to the W. (ascent  $\frac{1}{2}$  hr.). This hill was fortified in ancient times, and again under Charles V., but the works have recently been removed. The view embraces the town, the strait, and the Calabrian Mts.

We may best ascend from the S. end of the *Corso Cavour*, skirting the *Torrente Portalegni* to the right (W.); after 3 min. we turn to the right into the *Via Alloro*, and follow the left bank of the *Torrente*, maintaining the same direction, to the octroi station. Outside the customs wall (indicated on the Plan by a thick line) we proceed to the right by the *Salita Arcipreschieri* to (8 min.) the corner, take six paces to the right, and then ascend by the steep, rain-worn *Salita del Castellaccio* ( $\frac{1}{4}$  hr.; comp. Pl. A, 4, 3).

Farther to the S. rises *Fort Gonzaga*, erected in 1540, a similar point of view (ascent 25-30 min.). From the octroi station (Pl. A, 4; see above) we proceed to the left, along the inner side of the octroi wall, and then ascend by the *Salita del Forte Gonzaga*. Visitors are not allowed to enter the fort. The hill between *Fort Gonzaga* and the town is the *Mons Chalcidicus*, on which Hiero II. pitched his camp in 264, and where Charles of Anjou established his headquarters at a later period. In 1861 Cialdini bombarded the citadel from this point.

On an eminence 1 M. to the S. of the town lies the new \**Campo Santo*, which we reach (steam-tramway, see p. 325) by the Catania road. (Or, about  $\frac{3}{4}$  M. beyond the bridge over the *Torrente Portalegni*, we may follow the *Via del Campo Santo* to the right, which passes the back of the cemetery; comp. Pl. A, 6.) The view from this height is very striking. Handsome Ionic colonnades have been erected here, and under them is interred the patriotic Sicilian historian La Farina, a zealous promoter of the union of Sicily and Piedmont in 1860. At the top of the hill is a modern church in the Gothic style.

Another fine point of view is the *Monte dei Cappuccini*, to the N. (Pl. A, B, 1; ascent of 10 min. from the end of the *Via Garibaldi*, turning to the left beyond the *Torrente Trapani*). The hill is now used as a drilling-ground. The best stand-point is near the cross. — A beautiful view is also obtained from the *Eremitaggio di Trapani*, reached by ascending the *Torrente Trapani* for 1 hr.

A highly interesting drive may be taken on the *Strada Militare*, which connects the new fortifications and encircles the town in a wide curve from the *Campo Inglese* to the *Antennamare* (see below). It is best reached from the *Fort Gonzaga* (see above) or from the road to Milazzo (p. 333); or pedestrians may follow the steeper ascent through the valley of the *Torrente Boccetta* (p. 330) and viâ the village of *Correo*. — The ascent of the *Monte Antennamare* (3705 ft.; p. 333), which commands an extensive prospect, may easily be accomplished from the *Strada Militare*.

The \*TELEGRAFO (p. 321), reached by carriage in 2 hrs. by the new provincial road (Pl. B, A, 1), is another fine point. Walkers should choose the *Torrente Abbadiazza* (p. 321) or *Torrente di San Francesco di Paola*, at the N. end of the *Corso Garibaldi*. In about  $\frac{3}{4}$  hr., just beyond the village and church of *Santa Maria di Gesù Superiore*, we keep to the left and soon ( $\frac{1}{4}$  hr.) reach *Santa Maria della Scala*, or *della Valle*, commonly known as *L'Abbadiazza*, the interesting ruins of a Norman nunnery. The W. portal and other parts of the church, which was richly endowed by William II. and Constance, date from the 12th century. When Peter of Aragon and Matilda Alaimo-Scalietta returned to Messina, which had just been relieved from the siege of Charles of Anjou, they were received here by the jubilant Messinians and their brave commandant Alaimo (2nd Oct., 1282). After the plague of 1347 the nuns removed to the town, using the nunnery as a summer residence, but as this was prohibited by the Council of Trent, the edifice fell to decay, and is now a picturesque ruin with desolate surroundings. The old paved bridle-path between Messina and Milazzo ascends hence in steep zigzags to the top of the pass, the so-called *Telegrafo* (splendid view; comp. p. 321). — We may descend hence to *Gesso* (p. 321) and return to Messina by railway. — From the *Telegrafo* the *Strada Militare*, with its numerous telegraph-wires, leads below the *Forte Ferrari* to ( $2\frac{1}{2}$  hrs.) the *Monte Asciannamare* (see p. 332). At the top is a chapel, affording shelter from the wind. Good walkers may descend over one of the promontories by steep and narrow paths (ca.  $2\frac{1}{2}$  hr.), and return along the coast by the Messina and Giampigliere tramway (p. 325).

If time permit, the traveller may proceed to the N. of the *Telegrafo* to *Castanea* (Trattoria in the Piazza, tolerable, with rooms), a beautifully situated village on the N.W. slope of the *Mte. Cicci* (2000 ft.), and may also ascend the latter hill itself (extensive view). The direct route to the top of *Mte. Cicci* ( $2\frac{1}{2}$  hrs.) ascends the *Torrente di Paradiso*, which crosses the Faro road and falls into the sea  $2\frac{1}{2}$  M. to the N. of Messina. The whole range commands admirable views in both directions: N. as far as Milazzo and the Lipari Islands, and E. over the strait and Calabria.

\*EXCURSION TO THE FARO ( $7\frac{1}{2}$  M.; steam-tramway in  $\frac{3}{4}$  hr.; cab in  $1\frac{1}{2}$  hr., see p. 325; bargain necessary as to the stay to be made). The road skirts the base of precipitous heights near the shore, passes the country-houses *al Ringo*, and leads to the suppressed Basilian monastery of *Salvatore dei Greci*, which was founded by Roger I. on the promontory of the harbour, but transferred hither in 1540. The view of Calabria becomes more striking as the strait narrows. We next pass the fishing-village of *Pace* and the colonnade of the church of *La Grotta*, which is said to occupy the site of a temple of Diana. The two salt-lakes of *Pantani* are connected with the sea by open channels. A famous temple of Neptune once stood here. Prettily situated on the first lake is the *Trattoria Ganzirri* (very fair).

The fishing-village of *Faro* (*Grand Hôtel Paloro*), situated on the promontory which forms the N.E. angle of the island of Sicily (*Promontorium Pelorum*), sprang up at the beginning of the 19th century, when the English constructed intrenchments here in order to prevent the French under Murat from crossing to the Sicilian coast. On the extremity of the promontory,  $\frac{1}{2}$  M. from the village, rises the *Lighthouse*, which should be ascended for the sake of the view (custodian not always on the spot; enquiry to be made in the village). This is the narrowest part of the Strait of Messina (3600 yds.). On a rock opposite, to the E., lies Scilla; to the left of it is Bagnara; then, the lofty *Monte Sant' Elia*, surmounted by a small

chapel. To the left below the promontory glitters Palmi, beyond which is the bay of Gioia with the Capo Vaticano stretching out far to the W. To the N. and N.W. are the Lipari Islands and the open sea.

CHARYBDIS, according to the legend of the Greek mariners, lay opposite to Scylla, whence the well-known proverb; but the name is now believed to have been applied to the strong currents (rema, ῥεύμα) which sweep round this coast on a change of tide. The principal of these are off the village of Faro and near the small lighthouse at the extremity of the 'sickle' of Messina. The latter current is called the *Garofalo* (carnation) owing to its circular form. Into this species of whirlpool the diver *Cola Pece* of Catania precipitated himself during the reign of Frederick II., an incident on which Schiller founded one of his ballads. Comp. p. 230.

A *\*TRIP TO REGGIO* (p. 231) is strongly recommended, especially in the morning, when the Sicilian mountains and the majestic *Ætna* are lighted by the sun. Besides the large steam-packets, which touch at Reggio almost daily, local steamers ply twice daily, at 6 a.m. and 4.45 p.m., returning from Reggio at 8.40 a.m. and 6 p.m., see p. 231; the local steamers lie alongside the quay at Messina and Reggio. — From Reggio travellers may proceed by the midday train to *Villa San Giovanni* (p. 230) or *Scilla* (p. 230; ascent of the *Aspromonte*, see p. 232), or even to *Palmi* (p. 230), and return to Messina by the steamer from *Villa San Giovanni* (see below).

A shorter method of visiting Scilla and Palmi, with the *Monte Sant' Elia*, is offered by the STEAMER TO VILLA SAN GIOVANNI, in 35 min. (leaving *Messina-Succursale* 3-4 times daily; return-ticket 2 or 1½ fr.). At *Villa San Giovanni* (landing or embarkation 15 c.) the train is usually found waiting. The drive to Scilla is also recommended (there and back incl. halt 6-7 fr.; bargaining necessary). To *Palmi* railway in 1¼ hr. (return-ticket 3 or 2 fr. 20 c.; no 3rd cl.). The last steamer for Messina leaves *Villa San Giovanni* early in the afternoon.

### 35. From Messina to Catania. Taormina.

59-M. RAILWAY in 2-4 hrs. (fares 10 fr. 75, 7 fr. 55, 4 fr. 85 c.; express fares, see p. xiv); to Giardini (Taormina) in 1-2 hrs. (fares 5 fr. 45, 3 fr. 80, 2 fr. 45 c.); to Letoanni (p. 385; no express trains, 4 fr. 80, 3 fr. 45, 2 fr. 20 c.). — A STEAMBOAT also plies four or five times weekly from Messina to Catania, performing the trip in about 6 hrs.

Half-a-day suffices for a hasty visit to Taormina. The traveller whose time is limited should start from Messina by the afternoon-train, alight at Giardini, and ascend at once to Taormina in order thence to see the sunset, and next morning the sunrise. (The midday-lights are less favourable.) Then by the early train to Catania. If possible, however, two or three days should be devoted to Taormina, which is one of the most beautiful spots in Sicily. Those who intend returning to Messina should select the interesting route by Letoanni.

The railway skirts the coast, penetrating the promontories by means of fourteen tunnels, crossing many fiumare, or torrents, the beds of which are generally dry, and affording fine views on both sides. Soon after leaving Messina we observe the new Campo Santo on the hill to the right, with its conspicuous white Gothic church. 4 M. *Tremestieri*; 5 M. *Mili*; 7 M. *Galati*; 10 M. *Giampileri*. On an abrupt eminence, inland, is situated the extensive monastery of *San Placido*, to which a pleasant excursion may be made from Messina.

11 M. *Scaletta*, the residence of the Ruffo family, Princes of Scaletta. The picturesque castle rises on the right as we approach the station. Several tunnels. 15 M. *AR*, with sulphur-baths. Beyond

it *Roccalumera* is seen on the hill to the right. The train crosses several broad fiumare. 17 M. *Nizza di Sicilia* (*San Ferdinando*), with a ruined castle of the Princes Alcontres. Henry VI. died of a fever contracted in the woods of the *Fiume di Nisi*. 20 $\frac{1}{2}$  M. *Santa Teresa*. Several more broad torrent-beds are crossed. Farther on, to the left, is (22 $\frac{1}{2}$  M.) the beautiful *Capo Sant' Alessio*, with a deserted fort. On the hill to the right lies the town of *Forza*. Beyond the tunnel which penetrates the cape, a view is obtained of the promontory of Taormina with the ruins of the theatre. Here are the Tauromenian passes of the ancients, and the frontier between the territories of Messina and Naxos. — 27 M. *Letoianni*.

TAORMINA (1-1 $\frac{1}{4}$  hr.; donkey 2 fr.) may be reached hence by a beautiful route, which, however, is better suited for the descent. We follow the highroad for 1 $\frac{1}{4}$  M., and then diverge by a footpath to the right to the marble-quarries. A boy had perhaps better be taken as a guide.

An interesting walk may be taken in the bed of the large FIUMARA OF LETOIANNI to the top of the pass, which commands a charming view of the sea on the one side and the picturesque valley of *Mongiufo* on the other. Good walkers may make this excursion in 4 $\frac{1}{2}$  hrs., following the path mentioned above (guide desirable,  $\frac{1}{2}$ -1 fr.). — Those who do not object to a little scrambling should quit the path about 5 min. before reaching the top and follow the bank of the stream, in order to see the wild and romantic scene at the point where the water breaks through the barrier of rocks.

30 M. *Giardini-Taormina*. Giardini is an insignificant place, often visited by fever. From the bay here Garibaldi crossed to Calabria in the autumn of 1860.

BOATING EXCURSIONS FROM GIARDINI are exceedingly enjoyable in favourable weather. The lofty and rugged cliffs of the coast are honey-combed with grottoes. Bargaining with the boatmen necessary; 1 fr. per hr., or 1 $\frac{1}{2}$  fr. for a party, is a reasonable charge.

Taormina lies on an abrupt hill about 380 ft. above the railway-station of Giardini. The new carriage-road (3 M.), which commands beautiful views, diverges to the left from the Messina road, near the Capo di Taormina, about 1 $\frac{1}{4}$  M. to the E. of the station, and ascends in long windings for 3 M. About halfway to the Capo di Taormina, beside a red cottage, a steep footpath diverges to the left, while the rough bridle-path commonly used (no view) ascends a few hundred paces to the S.W. of the station, following the *Torrente Selina* part of the way (reaching the town in  $\frac{1}{2}$  hr.). Porter to carry small articles of luggage  $\frac{3}{4}$ -1 fr.; donkey 1 fr.; diligence, 1 fr. each, downhill 50 c., incl. 25lbs. of luggage (luggage up to 55lbs. 20 c. extra); carriage for 1-4 pers. 3 fr., 5 pers. 4 fr., at night in winter 5 fr. or 6 fr. (bargain advisable). Most travellers will leave their heavier luggage at the station.

**Taormina.** — *Hotels* (comp. p. xvii; all with fine views). \*GRAND HÔTEL SAN DOMENICO, in the old Dominican convent at the S.W. end of the town, R. 2 $\frac{1}{2}$ -4, L.  $\frac{3}{4}$ , A. 1, B. 1 $\frac{1}{2}$ , déj. 3, D. 5, pens. 9-12, omn. 2 fr., wine extra; \*HÔTEL TIMEO (a long-established house), below the theatre, R., L., & A. 3-4, B. 1 $\frac{1}{2}$ , déj. 3, D. 4 (both incl. wine), pens. 9-10 fr. (for a stay of a week); \*GRAND HÔTEL DE TAORMINE, also close to the theatre, R., L., & A. from 4, B. 1 $\frac{1}{4}$ , déj. 3, D. incl. wine 4, pens.

8-10 fr.; \*GRAND HÔTEL BELLEVUE, with garden and veranda, R. 3, déj. 2½, D. 4 (both incl. wine), pens. 10 (for a week 7-8) fr.; \*HÔT. CASTELLO A MARE, on the new road, ½ M. below the town, R., L., & A. 3-4, B. 1¼, déj. 3, D. 4 (wine included), pens. for a week or more 8-10 fr.; \*HÔTEL NAUMACHIA, Corso Umberto, R., L., & A. 2, B. 1, déj. 2, D. 3 (both incl. wine), pens. 6-8 fr.; \*HÔTEL VICTORIA, Corso Umberto, with garden, R., L., & A. 2½-3, B. 1, déj. 2, D. 3 (both incl. wine), pension 6-7 fr. (frequented by artists). — Furnished Rooms may be obtained in the *Villa Guardiola*, next door to the Hôt. Castello a Mare, and at many houses in the Corso.

STUDIO of *O. Geleng*, near the Porta Messina, open 10-4 (oil and water-colour paintings). — PHOTOGRAPHS: *Crupi*, Via Teatro Greco (excellent photographs of all parts of Sicily; choice national types); *Brumo*, in the Corso (with rooms to let); *Giosden*, near the Hôt. San Domenico.

*English Church Service* occasionally held in the Palazzo Corvaia (p. 338).

*Taormina* (comp. the Map at p. 325), the ancient *Tauromenium*, with 3000 inhab., consisting of a long street with several diverging lanes, is most beautifully situated, commanded by the ruins of a *Castle* on a rocky height (1300 ft. above the sea-level). Above the latter rises the hill of *Mola* (2080 ft.), and farther distant is the *Monte Venere* (2834 ft.).

The castle was formerly the Acropolis of *Tauromenium*, which, after the destruction of *Naxos* by *Dionysius* in B.C. 403, was founded by the Siculi (396), to whom *Dionysius* granted the necessary land. They, however, soon renounced their allegiance to him and joined the Carthaginians, and in 394 *Dionysius* besieged their town in vain. In 392, however, he succeeded in capturing it, and garrisoned it with mercenaries. In 358 *Andromachus*, father of the historian *Timæus*, who was born here, transferred the remainder of the population of *Naxos* to *Tauromenium* (comp. p. 339). *Timoleon*, who landed on the rocks below the town, was warmly supported by the inhabitants, but after his death dissensions arose. The town then joined the Carthaginians against *Agathocles*, for which it was afterwards chastised by the tyrant. After his death the town came into the power of *Tyndarion*, who invited *Pyrrhus* to Sicily and induced him to land near *Tauromenium* (278). When the Romans concluded a peace with *Hiero II.* of *Syracuse*, the town came into their possession and enjoyed a long period of tranquillity. A number of the slaves established themselves here during the First Servile War, and offered a long and obstinate resistance. As the town, being an ally of Rome, had declared in favour of *Sextus Pompeius* and thus occasioned great embarrassment to *Octavian*, it afterwards experienced the effects of his wrath, and was peopled by a new colony. In the time of *Strabo* it was a place of considerable importance. Its strong position long enabled the inhabitants to ward off the attacks of the *Saracens*, who in 869 besieged it unsuccessfully. But on 1st Aug., 902, it was taken by the blood-thirsty *Ibrahim-ibn-Ahmed*, after the garrison had sallied forth and been defeated on the coast. *Mola*, too, was captured by the Moors, the whole population massacred, and the town burned. The adherents of the Bishop *Procopius*, whose heart the savage *Ibrahim* proposed to devour, were strangled and burned on his corpse. The town, however, recovered from this cruel blow, and *Hassan el-Muer*, the first Emir, was obliged to besiege and capture it anew in 962. He then introduced a colony of Mussulmans, and named the town *Muezziya*. In 1078 it was taken by the Normans, and erwhose supremacy it again prospered. Here in 1410 was held the parliament which vainly endeavoured to find a national sovereign to rule over Sicily. Battles were subsequently fought here on two different occasions. In 1676 the French took possession of *Taormina* and *Mola*, but on 17th Dec., 1677, a party of forty brave soldiers caused themselves to be hoisted to the summit of the rocks of *Mola* by ropes (at the point where the path from *Taormina* skirts the base of the cliff), and succeeded in surprising and overpowering the garrison. Again, on 2nd April, 1849, the Neapolitans under *Filangieri*,

'Duke of Taormina', gained possession of the town, which was defended for a few days only by a small body of troops under *Santa Rosalia*.

Ascending the main street (Corso Umberto) from the *Porta di Catania*, the W. entrance of the town, nearly to its other end, we reach the Piazza Vittorio Emanuele. Thence the Via del Teatro Greco leads S.E. to the celebrated theatre, by far the most interesting sight of Taormina.

The \*THEATRE is situated 420 ft. above the sea-level, on a height to the E. of the town.

The theatre is open the whole day. If the visitor desires to see the sunrise from this point he should give the custodian notice beforehand, in order that the door may be left open for him. — The custodian shows a small *Museum* containing a torso of Bacchus, a fine head of Apollo from the theatre, inscriptions, mosaics, sarcophagi, and architectural fragments.

The theatre is of Greek origin, but dates in its present form from a restoration carried out in the Roman period, in which the stage was entirely reconstructed. Excavations made in 1882 prove that a building of the Greek period on the top of the rock, near the museum, was removed by the Romans to make room for the foundations of the upper vestibule. According to an inscription behind the stage, the theatre was destroyed by the Saracens, though in reality it owes its ruin to the Duca di Santo Stefano, who employed its marble ornaments in decorating his palace. In 1748 it was partly restored. It is hewn in the rock in a semicircular form, and is bounded at the upper end and on both sides only by Roman masonry. The greatest diameter is 357 ft., that of the orchestra about 126 ft. The stage, next to those at Orange and Aspendus in Pamphylia, is the best-preserved in existence. The posterior wall is two stories in height and has had some of its original decorative details reerected (1840). In it are observed the three doors of the stage, in each space between which are three niches, and on each side a niche for a statue. The stage itself is narrow, as in Greek theatres, where the orchestra occupied the greater space. Beneath the stage is situated a vaulted channel for water. The precise object of the apertures in the proscenium is unknown, but they were probably connected with the machinery of the theatre. Festal processions advanced to the stage from the vaulted halls on each side. The adjoining smaller apartments were probably used as dressing-rooms. The seats for spectators were divided into nine *cunei*. The idea that the thirty-four niches on the upper *præcinctio* were occupied by sounding-boards is questionable, as the acoustic properties of the building are already so successful that every word spoken on the stage is distinctly audible at the farther extremity. The whole was surrounded with two vaulted passages. Corresponding with the remains of the forty-five columns are forty-five pilasters along the central wall.

The \*\*VIEW from the hill on which the theatre stands is one of the most beautiful in Italy. We first take up our position on the steps in

front of the small museum on the top. On the right, immediately below us, lies the well-preserved theatre, and to the left rises the gigantic pyramid of *Ætna*. To the left in the foreground, in the valley of the *Alcantara*, are the mountains of *Castiglione*, and then the hills and rocky peaks beyond the theatre: from left to right we first observe *La Maestra*, *Santa Maria della Rocca* (the hermitage), the castle of *Taormina*, and beyond it the overhanging hill of *Mola* and the still higher *Monte Venero* or *Venerella*; at the point where the latter slopes down towards the N. is seen the rocky peak of *Lapa*, and then, nearer us, to the left, beyond the *flumara*, the precipitous *Monte Zirreto* with its marble quarries. The view is even more beautiful in the morning, when the sun rises above *Calabria* or from the sea, imparts a rosy hue to the snowy peak of *Mt. Ætna*, and then gilds the rocky heights beyond the theatre. Those who make a prolonged stay at *Taormina* will have an opportunity of observing some marvellous effects of light and shade.

The other sights of the town may be visited by those who have abundance of time. In the *Piazza Vittorio Emanuele* (p. 337) is the Gothic *PALAZZO CORVAIA*. The interesting court of this palace is entered by a door in the *Piazza Cavour*; on the staircase is a relief (14th cent.) representing the Creation of *Eve*, the Fall, and Adam delving and *Eve* spinning. Adjacent, to the left, are the church of *Santa Caterina*, with a graceful façade, and a small Roman *Theatre* or *Gymnasium*, excavated in 1894.

Many of the doorways and windows in the *Corso* are either Gothic or Romanesque. — In the *Giardino del Capitolo*, in the *Strada Naumachia*, which diverges to the left, is the so-called *Naumachia*, probably once a Roman bath-establishment (key at No. 27, *Via San Giovanni*, near the *Pal. Corvaia*). — The *Corso* leads on to the *Cathedral*, the side-entrance to which is formed by a handsome Gothic portal. Inside, to the right of the high-altar, is a statue of the *Madonna*, dating from the 15th century. In front of the main entrance is a fountain. — The road to the right (N.) of the fountain ascends to the *Villa Zuccaro* and the *Badia Vecchia*, a fine Gothic ruin; to the left from the fountain we descend to the beautifully situated convent of *San Domenico*, now a hotel (p. 336). — In the *Via Spuches*, to the left of the *Corso*, is the Gothic *Palazzo Santo Stefano*, with vaulted baths borne by a massive granite column. — In the vicinity of the town are four interesting grottoes.

The following walk is recommended. From the *Piazza Vittorio Emanuele* through the *Porta di Messina* to the church of *San Pancrazio*, the cella of a Greek temple (*prostylos*), formerly erroneously ascribed to *Apollo Archagetes*. Then back to the road, which we descend to the (10 min.) church of *Santi Pietro e Paolo*, near which is an extensive necropolis. The old road leads hence back to the town.

Another beautiful walk is to *Mola* (1 hr., guide unnecessary; stony path; donkey for the ascent 1 fr.). Within the *Porta di Messina* we turn to the left towards the fountain, pass to the right of it, and follow the water-conduit; then we proceed under an arch at an old convent (now a barrack), pass an ancient *Columbarium*, and, by a small reservoir, with an iron gate decorated with a crouch-

ing putto, ascend the steps to the left. **Mola** (osteria by the *Matri-chiesa*, good wine; beggars numerous), a dirty village which lies 2080 ft. above the sea-level, commands a gorgeous \*View, the finest point being the ruined castle (key obtained for a trifling gratuity). Near the *Porta Francese* are rock-tombs of pre-Hellenic origin. In returning, we at first follow the same route, but after 20 min. turn to the right to the crest of the hill, which descends on the right to the *Fiumara della Decima* and on the left to the *Torrente di Fontana Vecchia*, and reach the back of the castle of Taormina. Under the almond-trees is the entrance to the castle, whence another admirable view is obtained (key kept by the custodian of the theatre). We may then descend to the S.E. by a winding path between the mountain and the hermitage (*Madonna della Rocca*).

The castle also commands a view of the site of *Naxos*, the earliest Greek colony in Sicily, founded by Theocles in B.C. 735. It is now occupied by a lemon-plantation, situated between the influx of the *Alcantara* and the bay on which *Giardini* lies. The altar of *Apollo Archagetes*, the tutelary god of the colonists, on which the ambassadors of the Sicilian Greeks were wont to offer sacrifices before starting for the Hellenic festival assemblies, stood between the river and Taormina. *Naxos* was subjugated by *Hiero I.* of Syracuse in 476, but soon regained its liberty and espoused the cause of Athens, whose general *Nicias* wintered in the town in 415-14. It was destroyed by *Dionysius* in 403.

The ascent of *Monte Venere* (2834 ft.; 4-5 hrs. there and back; donkey for the ascent 1 fr.) may easily be combined with a visit to *Mola*, and should not be omitted by those who have a few days to spend at Taormina. At the deep depression behind the hill of *Mola* we skirt the churchyard-wall, following the somewhat stony path ascending the arête. Refreshments at the cottage passed on the way. The top commands an extensive view, including the *Val d'Alcantara*, *Castiglione*, *Randazzo*, etc.

CONTINUATION OF JOURNEY TO CATANIA. Beyond *Giardini* the railway traverses the lava-streams of *Ætna*. On the northernmost of these stands the so-called *Castello di Schiso*, on the site of *Naxos* (see above). 32 M. *Calatabiano*; the little town lies above, to the right. The train crosses the *Alcántara*, the ancient *Acesines*. *Cantara* is an Arabic word signifying a bridge. This district is rendered unhealthy by malaria. The lava-stream which descended beyond (33½ M.) *Alcantara* and the *Ponte della Disgrazia* across the *Fiume Freddo*, prevented the Carthaginian general *Himilco* from proceeding direct to Syracuse after the destruction of *Messana*, and compelled him to march round the mountain to the N. (B.C. 396). The road to Catania viâ *Randazzo* and *Adernò* still diverges at this point (see R. 36).

35½ M. *Piedimonte* (p. 341). The train next traverses a fertile district viâ (39 M.) *Mascali* (p. 341) and (40½ M.) *Giarre-Riposto*, the junction of the railway round the W. side of Mt. *Ætna* (R. 36).

*Giarre* (*Locanda della Pace*, tolerable), ¾ M. from the station, is a town with 18,000 inhab.; *Riposto* (*Scrofina's Inn*, tolerable) lies to the left, on the coast. Above the village of *Sant' Alfio*, on the slopes of *Ætna*, 4½ M. above *Giarre*, are the remains of the



gigantic chestnut-tree *di Cento Cavalli*, near which several other famous old trees are still flourishing. The craters which were in activity in 1865 and the Valle del Bove may be reached from Giarre in 5 hrs. (comp. p. 357).

43½ M. *Carruba*; 46 M. *Mangano*. The train crosses several lava-beds. Fine view of *Ætna* and the sea. Four tunnels.

50½ M. *Acireale*. — *Hotels*. GRAND HÔTEL, near the station, a large establishment of the first class (occasionally closed); HÔTEL RUGIERO, Strada del Carmine; ALBERGO CENTRALE, Piazza del Duomo.

*Acireale*, Sicil. *Iaci*, a wealthy country-town with 24,000 inhab., has been almost entirely re-erected since the earthquake of 1693, and stands on several different lava-streams, 525 ft. above the sea. The climate here is considered so healthy, that the place has often been preferred to Catania for a prolonged stay. A large Bath-House called the *Terme di Santa Venera* (open in summer only; mineral bath 2 fr., vapour bath 2½ fr.), has been erected to the left of the station for patients using the tepid mineral water, which contains sulphur, salt, and iodine. The springs (*Pozzo di Santa Venera*), with the remains of an ancient Roman bath, are about 2 M. distant (interesting walk). The garden of the bath-house and the *Villa Belvedere (Giardino Pubblico)*, at the N. end of the town, 1¼ M. from the station, command admirable views of Mt. *Ætna* and the coast. The church of *San Sebastiano*, in the market-place, has a very graceful baroque façade. *Baron Salvatore Pennisi* possesses an excellent collection of Sicilian coins, which, however, is not shown without a special introduction. — The environs are full of geological interest. Pleasant walks or drives may be taken to the villages of *Valverde*, *Viagrande*, *Tre Castagni*, and *Blandano*, on the slopes of Mt. *Ætna*, surrounded with luxuriant vegetation (comp. the Map, p. 350). The myth of *Acis*, *Galatea*, and the giant *Polypheumus*, narrated by *Theocritus* and *Ovid* (*Metamorph. xiii*) is associated with this locality. A precipitous path (*la Scalazza*) descends to the mouth of the *Acis*. — Pleasant excursions may be taken by *Sant' Antonio* (with the palace and garden of Prince *Carcaci*) and *Tre Castagni* to *Nicolosi* (p. 354; one-horse carriage 15 fr.; 2¾ hrs.; back in 2 hrs.), and to Catania by the highroad (carriage 12 fr.). A row along the coast to the *Cyclopean Islands* (see below) is also enjoyable.

The train approaches the sea. Near *Aci Castello* we perceive on the left the seven *Scogli de' Ciclopi*, or *Faraglioni*, the rocks which the blinded *Polypheumus* hurled after the crafty *Ulysses*. To the S. of the *Isola d'Aci*, the largest of the islands, rises the most picturesque of these rocks, about 230 ft. in height and 2300 ft. in circumference. It consists of columnar basalt, in which beautiful crystals are found, and is covered with a hard stratum of limestone containing numerous fossil shells. The coast here is lofty, and has risen more than 40 ft. within the historical period. Near these

cliffs Mago, although cut off from the land-army under Himilco, defeated the Syracusan fleet under Leptines in 396.

54½ M. *Aci Castello*, with a picturesque ruined castle, in which the adherents of Roger Loria defended themselves in 1297 against Frederick II. and Artale Aragona. 55½ M. *Cannizzaro*. The train then skirts the bay of *L'Oragnina*, which is supposed to be identical with the *Portus Ulixis* described by Virgil (*Æn.* iii. 570), and filled by a lava-stream in the 15th century. On the right we at length perceive —

59 M. *Catania*, see p. 344.

### 36. From Giarre to Catania round the W. side of Mt. *Ætna*.

*Comp. the Map, p. 350.*

70½ M. *FERROVIA CIRCUMETNEA* from Riposto to Catania, two through-trains daily, in 8¼-7½ hrs. (fares 9 fr. 15, 6 fr. 95, 5 fr. 35 c.), besides several local trains for parts of the route. — This line is interesting for those who wish to visit the scene of the *Ætna* eruption in 1879 (guides may be obtained at Randazzo or Biancavilla, comp. p. 350). The inns are so poor that it is as well to be provided with food. The Giarre station of the *Ferrovìa Circumetnea* lies only 250 yds. to the W. of that of the main railway, so that Giarre is the most convenient starting-point.

*Riposto and Giarre*, see p. 339. The line runs to the W., crosses the highroad and the *Torrente Macchi*, and then turns to the N., gradually ascending along the hillside and traversing the beds of several torrents. 3 M. *Cútula*; 4½ M. *Máscali* (p. 339). To the left rise the outskirts of Mt. *Ætna*; to the right, in the distance, are the rocky hills of Taormina. Beyond (5 M.) *Santa Venera* we cross the *Valle della Vena* and farther on the *Valle delle Forche*. — 8 M. *Piedimonte Etneo* (1140 ft.; *Alb. della Pace*) is a small town situated on the old military road from Palermo to Messina, which the railway now follows first towards the N.W. and then towards the W. as far as Randazzo. Himilco followed this route in B.C. 396, Timoleon in B.C. 344, and Charles V. in 1534 A.D. To the left rises Mt. *Ætna*, to the right the wooded slopes of *Mte. Calcinicra* (2650 ft.). The line crosses several torrents, which are generally dry in summer. Between (10½ M.) *Terremorte* and (12½ M.) *Linguaglossa* (*Alb. Garibaldi*, clean) the remains of the eruption of 1566 are traversed. — 14½ M. *Castiglione*, 2½ M. to the S. of the high-lying little town of *Castiglione di Sicilia* (2035 ft.), which yields the best Sicilian hazel-nuts. Farther on, we obtain a view of the valley of the *Alcántara*, to the right, above which rises the chain of the lofty *Monti Nebrodi*.

Beyond Castiglione the line intersects extensive nut-plantations. 17½ M. *Solichciata*. Between (20 M.) *Moio* and (22 M.) *Calderara* (*già Merenda*) we traverse part of the lava ejected by Mt. *Ætna* in 1879 (comp. p. 353), which may conveniently be visited from Randazzo (p. 342). The lava advanced nearly as far as the *Alcantara*,

and threatened to overwhelm the village of Moio, situated 2 M. to the N. on the left bank of the river, the inhabitants of which sought to appease the wrath of nature by a religious procession bearing the statue of St. Antony, their patron saint. The bleak desolation of the lava ridges and valleys is very striking, and the shapes the lava assumes are very weird and fantastic.

By turning to the left on leaving Moio station and following the road which winds down into the valley, we reach (10 min.) a bridge over the river, beyond which the road forks. The left branch leads to the village of Moio. If we keep to the right, we reach (10 min.) a rough track ascending to the left through the vineyards. This brings us to a small Byzantine church, the only one in Sicily that has survived the Saracenic period. It dates from the 7th or 8th cent. and is locally known as *La Moschea*. The church is square in plan, with a tiny apse on each of three sides and the entrance on the fourth. It has a flat cupola roof and no ornamentation. In the vicinity probably lay the town of *Tissa* mentioned by Cicero.

25 M. *Randazzo* (2473 ft.; *Alb. Centrale; Alb. d'Italia*), with 8500 inhab., a town of quite a mediæval appearance, founded by a Lombard colony, was surnamed *Etnéa* by the Emp. Frederick II., being the nearest town to the crater of the volcano, and yet having escaped destruction. In the middle ages it was called 'the populous'. The women of Randazzo wear large white shawls over their heads at Mass.

The church of *Santa Maria*, on the right side of the street, dates from the 13th cent. (choir), the lateral walls from the 14th; the campanile has been added to the original tower during the 19th century. An inscription mentions Petrus Tignoso as the first architect. The houses present many interesting specimens of mediæval architecture, such as the *Palazzo Finocchiaro* with an inscription in barbarous Latin, the mansion of *Barone Fesaul*, and the *Town Hall* in which Charles V. once spent a night. From the old *Ducal Palace*, now a prison, still protrude the spikes on which the heads of criminals were exposed. A handsome mediæval vaulted passage leads from the main street to the church of *San Nicolò*, which is constructed of alternate courses of black and white stone. It contains a good statue of St. Nicholas and a font ascribed to one of the Gagini. The church of *San Martino* has a fine Gothic tower of black lava and white stone. A *Museum of Antiquities* has recently been established.

The line still ascends, at first through a forest of oaks with ivy-clad trunks, where the vegetation assumes quite a northern character, and reaches the culminating point between the Alcantara and Simeto (3810 ft.). The torrents in spring form the small lake *Gurrita* to the right, the exhalations from which poison the atmosphere in summer. 31 M. *Maletto*, a small town with an old castle, on the slope of a conical hill (3735 ft.).

To the right, in a valley below Maletto, lies the suppressed Benedictine monastery of *Maniacium*. Here in the spring of 1040 the Greek general Maniaces, aided by Norwegians (commanded by Harald Hardradr, afterwards king) and Normans, defeated a large army of Saracens. Margaret, mother of

William II., founded the monastery in 1174, and William Blesensis, brother of the celebrated Pierre de Blois, became the first abbot. Ferdinand IV. presented the whole estate to Nelson in 1799, and created him Duke of Bronte (a town which is said to derive its name from βροντή, to thunder). The steward of Viscount Bridport, the present proprietor, resides at Maniace, which possesses handsome vaulted gateways.

The high mountain-ranges to the right, which are covered with snow in spring, and the far more lofty 'Pillar of Heaven', 'Nourisher of the Snow', as Pindar calls Ætna, to the left, invest the scenery with an almost Alpine character. In 1651 a vast lava-stream descended into the valley close to Bronte.

36½ M. Bronte (2600 ft.; *Locanda dei Fratelli Cesare*; *Loc. del Real Collegio*, tolerable), with 15,500 inhab., has been erected since the time of Charles V. — The line to Adernò traverses barren beds of lava, crossing the stream of 1843 (2 M. from Bronte), and those of 1727, 1763, 1803, 1787, and 1610. The craters visible before us are (reckoned from the summit of Ætna downwards towards the W.) the *Monti Lepre*, *Rovolo*, and *Minardo*. The communes of Adernò and Bronte possess a beautiful forest here, bounded by Mte. Minardo. The highest mountain to the right, towards the N., is *Monte Cuttò*; the *Serra della Spina* belongs to the Nelson estate. The *Foresta di Traina* is also called *Monte Cunano*. — 42½ M. *Passo Zingaro*.

47 M. Adernò (1840 ft.; *Locanda di Sicilia*, poor), a wealthy town with 16,000 inhabitants. In the Piazza rises the quadrangular Norman castle erected by Roger I., now used as a prison; the interior is very dilapidated. In the chapel are seen remains of frescoes representing Adelasia, grand-daughter of Roger I., taking the veil. The convent of Santa Lucia, nearly opposite, was founded by Roger in 1157. In ancient times the Sikelian city of *Hadranum* stood here, celebrated on account of its temple of Hadranos, which was guarded by upwards of 1000 dogs. Fragments of this structure, perhaps of the cella, are shown in the garden of Salvatore Palermo at a place called *Castellemi*, on the right, outside the town. This was the headquarters of Timoleon after he had defeated Nicetas of Syracuse in the vicinity. In the valley of the Simeto, to the W. of Adernò, ½ M. from the bridge over the river, are the remains of a Roman aqueduct (*Ponte Caracci*).

From Adernò the line descends to (50 M.) *Biancavilla* (1680 ft.), a town with 14,000 inhab., some of whom are of Albanese origin. From this point we may visit the basaltic *Grotta di Scilà* (4½ M.) and also the *Grotta degli Archi*, in the lava of 1607, situated at a height of 6890 ft. and having a tunnel ½ M. long.

53 M. *Santa Maria di Licodia* (1450 ft.). The town of Ætna is said to have lain in this neighbourhood. A road to (5 M.) *Belpasso* (p. 344) diverges to the left immediately beyond the village. About 1 M. below Licodia, on the right, begins the Roman aqueduct to Catania. — 55 M. *Scalilli*.

57 M. Paternò (920 ft.; *Albergo Centrale*, well spoken of; *Locanda di Sicilia*, tolerable), on the site of the Sikelian town of *Hybla Minor*, now contains 17,000 inhab., chiefly of the lower classes, the landed proprietors having retired to Catania to escape the malaria which prevails here. The square tower of the castle, erected above the town by Roger I. in 1073, is used as a prison. Around this stronghold on the hill lay the mediæval town, where now the Matrice and two monasteries alone stand (fine views of the valley).

Hybla became completely Hellenised at so early a period that it was the only Sikelian town which did not participate in the insurrection against the Greeks in 450 under Ducetius. In 415 the territory of the town was devastated by the Athenians. The ancient road between Catania and Centuripe passed by Hybla. Two arches of the bridge over the Simeto are still standing. *Ætna* was ascended from this point in ancient times. In the *Contrada di Bella Cortina*, in the direction of the mountain, remains of baths have been discovered. In the vicinity is the *Grotta del Fracasso*, through which a subterranean stream flows. Near Paternò is a kind of mud-volcano, named *Salinella*, the last eruption of which took place in 1878-79.

58 M. *Giaconia*; 59½ M. *Valcorrente*. — 62 M. *Belpasso-Camporotondo* (820 ft.). About 3 M. to the N., on the slope of *Ætna*, lies *Belpasso* (1805 ft.), a town with 8000 inhab., destroyed by a lava-stream in 1669, and subsequently re-erected on a new site (*Messocampo*). The air there was found to be unhealthy, in consequence of which the inhabitants quitted the place and rebuilt their town on its present site. — A road leads hence past the *Monti Rossi* to (3½ M.) *Nicolosi* (p. 354). — 64 M. *Misterbianco* (700 ft.), a town with 7000 inhab., was destroyed in 1669.

From *Misterbianco* or *Belpasso* we may visit (ca. 8 M.) the town of *Motta Sant' Anastasia* (p. 311). We may return through the valley to the right, regaining the highroad shortly before reaching *Misterbianco*. To the left, near *Erbe Bianche*, are the fragments of a Roman building, and a few hundred feet farther, the remains of baths, called *Damusi*.

To the right rises the *Monte Cardillo*, the southernmost crater of the *Ætna* group. The line intersects the extensive lava-stream of 1669 (comp. p. 346). — 67 M. *Cibali*.

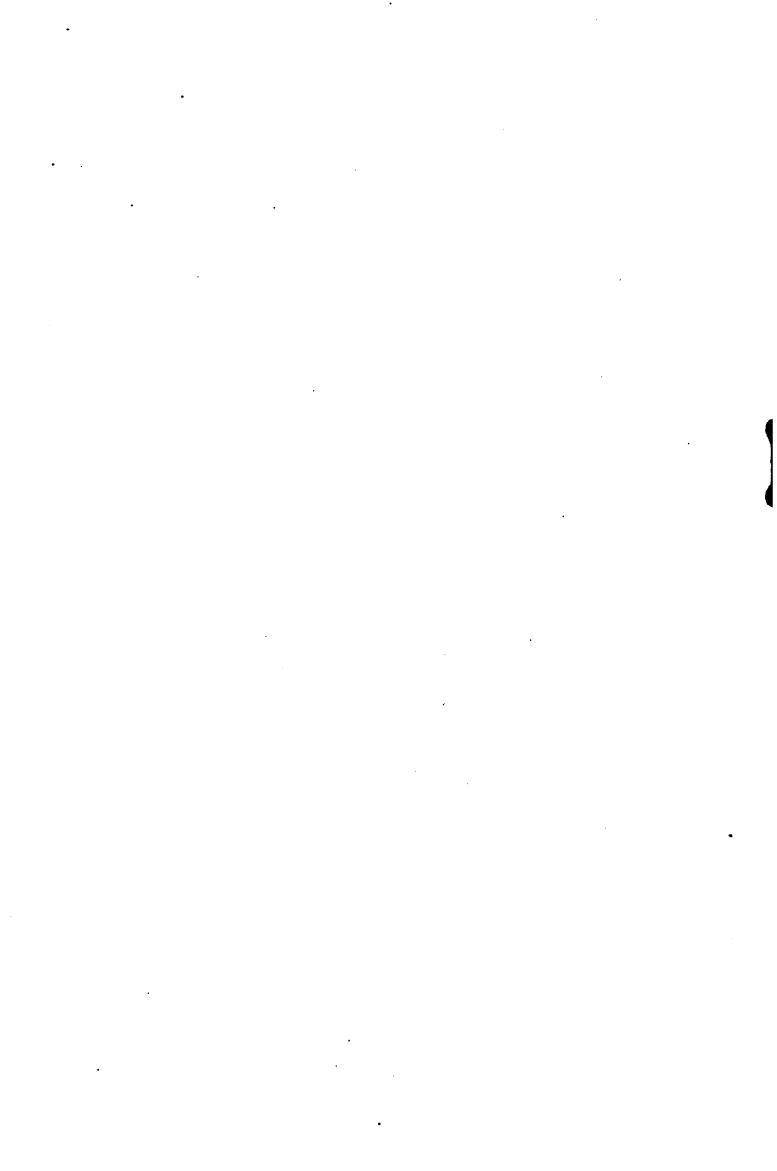
68 M. *Catania-Borgo* (p. 349); 70½ M. *Catania-Porto* (see below).

### 37. Catania.

**Arrival.** *By Railway.* The station (\**Restaurant*) lies to the N.E. of the town (Pl. H, 4); omnibuses from the principal hotels are waiting, 1 fr.; cab, see below. — *By Steamer.* Landing (or embarkation) ½ fr., with luggage 1 fr. each person.

**Hotels.** \**HÔTEL GRANDE BRETAGNE*, Via Lincoln, R. 2½-3½, L. ¾, A. ¾. B. 1½, déj. 3, D. 4, pens. 9-11 fr. (wine extra); *A.L.B. CENTRALE*, Via Stesicoro-*Ætna*, opposite the university, R., L., & A. 3-4 fr., B. 1¼, déj. 2½, D. 4 (both incl. wine), pens. incl. wine 9-10 fr.; *HÔTEL DU GLOIRE*, Via Stesicoro-*Ætna* 28, R., L., & A. 2½-5, B. 1¼, déj. 2½, D. 4½ (both incl. wine), pens. 7-12, omn. ½ fr. — Unpretending Italian inns: *VITTORIA*, *ROMA*, *MALTA*, etc., R. 1½-2 fr. — *Furnished Apartments* are advertised in many streets.

**Trattorie.** \**Ristorante Savoia*, Via Mancini, near the *Piazza Manganello* (Pl. E, 4); *Vermouth di Torino*, Via Lincoln, opposite the *Hôt. Grande Bretagne*; *Nuova Villa di Sicilia*, Via Lincoln 259 (with good rooms to let);







# CATANIA.

L. 16.700

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Metri

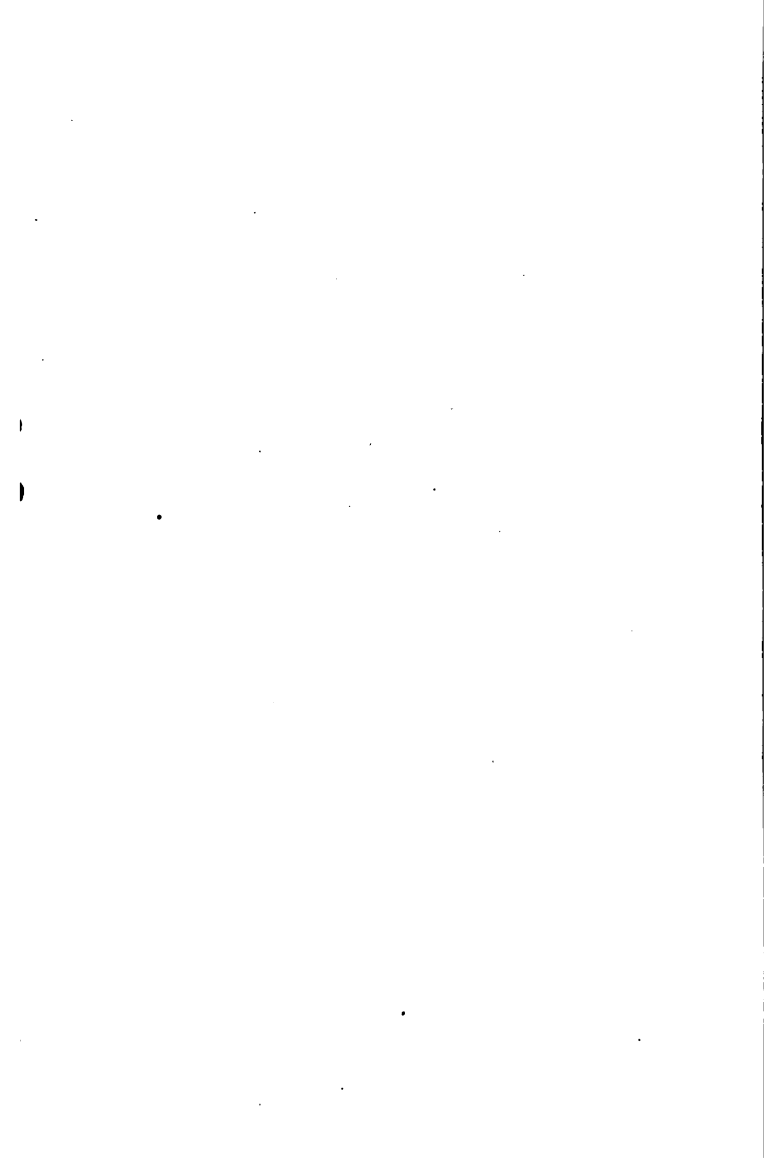
Borgo Catania

Lava dell'eruzione dell'anno 1792

Stazione

Nuovo Porto





*Villa Nuova*, to the right in the passage from the Piazza del Duomo to the Marina, tolerable (Vino Bosco 25, Terraforte 30, Bianco 50 c. per ½ bottle); *Hôt. du Globe*, see above. — *Cafés*. *Tricomi*, in the *Hôt. du Globe*; *Sicilia*, Piazza del Duomo; *Birreria Svizzera*, Via Manzoni, opposite the post-office.

*Cabs*. With one horse, per drive for 1-3 pers. 30, at night 40 c.; each pers. additional 10 c., luggage 20 c.; per hour 1 fr. 30, or 1 fr. 50 c. With two horses, per hour, 2 fr. 30, at night 2 fr. 50 c.

Omnibus from the Cathedral along the Via Stesicoro-Etna.

Reading Room, with Italian and a few French newspapers, Palazzo della Prefettura, Via Stesicoro-Etna, on the left when approached from the university; strangers admitted gratis.

Post and Telegraph Office (Pl. E, 4), Via Manzoni, in the building of the Banca d'Italia, near the University. — Bankers: *Banca Industriale e Commerciale*, Via Vitt. Emanuele; *A. W. Elford & Co.*

Warm Baths at the *Stabilimento Idroterapico*, Piazza San Placido (Prof. Ughetti). — Sea Baths (open after June 15th) near the Piazza dei Martiri.

British Vice-Consul: *Mr. A. W. Elford* (also Lloyd's Agent). — American Consul, *Mr. Oscar Durante*; vice-consul, *Mr. Jacob Ritter*.

Steamboat four times a week to Messina; twice a week to Syracuse (1st cl. 8 fr.); once a week to Athens.

The *Silk Stuffs* of Catania are good and durable, and the *Silversmith Work* is good and cheap. — Good *Crystallized Fruits*, especially oranges and lemons, may be purchased of Rosario Amato, Corso Vitt. Emanuele 161. — *Terracotta Figures* of Sicilian peasants, Sicilian Amber, etc., at Angelo Leone's, Corso Vitt. Emanuele 112.

Climate and Health (comp. p. 236). The influence of the snow-fields of Mt. Etna make the winter temperature at Catania lower than at Palermo, but the summer-heat is on the other hand much greater, so that the mean annual temperature of Catania is 9° Fahr. higher than that of Palermo. The N.E. wind is often very cold in winter. The destruction of the forests on Mt. Etna tends also to make the climate more variable. The drinking-water is generally good; the mineral water of Paternò is also extensively used. — Catania used to suffer terribly from the cholera, but recently the sanitary condition of the town has been excellent. As a winter-resort of invalids Catania somewhat resembles Palermo, but there is a great lack of walks and of gardens for sitting in the open air.

The town is not attractive to tourists. Most of the antiquities are uninteresting, and the extensive theatre is so deeply buried in the lava that it is completely eclipsed by the noble structures of the same kind at Taormina and Syracuse. The mediæval buildings of Catania are also unimportant. The chief attraction is the survey of Etna, the finest points of view being the tower of San Nicola and the Villa Bellini. (Those who do not ascend Mt. Etna should at least make an excursion to the Monti Rossi, p. 355.) — The festivals of *St. Agatha*, the tutelary saint of the town, are celebrated with great pomp on 3rd-5th Feb. and 18th-21st Aug., vying in splendour with those of St. Rosalia at Palermo.

*Catania*, which after Palermo is the most populous city in the island (116,000 inhab.), is the seat of a bishop, an appeal-court, and a university (ca. 900 students), founded in 1445. It is situated about the middle of the E. coast of Sicily, and carries on a brisk trade in sulphur, cotton, wine, grain, linseed, almonds, and the other products of this rich and extremely fertile district. The *Accademia Gioenia di Scienze Naturali*, founded in 1823, has taken a prominent part in promoting the scientific investigation of the natural features of Sicily. The wealth of the citizens, and especially of the resident noblesse, is proved by their perseverance, notwithstanding the numerous earthquakes, in rebuilding their spacious palaces, and by the general appearance of the town.

*Catana*, founded by Chalcidians about 729, five years after they had founded Naxos, soon rose to prosperity. Shortly after Zaleucus had promulgated the first Hellenic code of laws among the Locri Epizephyrii, *Charondas* framed a code for Catana, which was subsequently recognised as binding by all the Sicilian communities of Ionian and Chalcidian extraction. *Tistias*, surnamed *Stesichorus* on account of his merits in perfecting the chorus of the Greek drama, born at Himera on the N. coast of the island about the year 630, closed his career at Catana at an advanced age. His tomb is said to have been within the precincts of the present Piazza Stesicorea. Catana suffered greatly in the wars of the Doric colonies against the Chalcidians. *Hiero I.* took the town in 476 and transplanted the inhabitants to Leontini, re-populating it with Syracusans and Peloponnesians, and changing its name to *Ætna*. In 461, however, the new intruders were expelled and the old inhabitants re-instated, and in the Athenian and Syracusan war Catana became the Athenian headquarters. In 408 Dionysius conquered Catana, reduced the inhabitants to slavery, and gave the town to his Campanian mercenaries. After the naval victory of the Cyclopean islands in 396 Catana fell into the hands of the Carthaginians, and in 339 was delivered by *Timoleon* from the tyrant *Mamercus*. It was one of the first Sicilian towns of which the Romans took possession, and under their sway became one of the most populous in the island. *Marcellus* undertook extensive improvements, but the town sustained great damage during the Servile wars and the civil war between *Sextus Pompeius* and *Octavian*. The latter afterwards introduced a new colony. During the early part of the middle ages Catana was a place of subordinate importance. It was wrested from the *Goths* by *Belisarius*, plundered by the Saracens, conquered and strongly fortified by the Normans, but in 1169 almost totally overthrown by an earthquake. Towards the close of that century it declared in favour of Duke *Tancred*, and was in consequence taken by the troops of Henry VI. under *Henry of Kallentha* and razed to the ground. Again restored, and in 1232 provided by *Fredrick II.* with the fortress of *Rocca Orsina* (W. of the harbour), it subsequently flourished under the Aragonese sovereigns of the 14th cent. who generally resided here, but owing to the feebleness of the government was exposed to numerous sieges. In 1445 *Alphonso* founded the first Sicilian university here, and after that date Catana was long regarded as the literary metropolis of the island. Since that period the tranquillity of the town has been uninterrupted, except by the insignificant contests of April, 1849, and May, 1860; but its progress has been materially retarded by calamitous natural phenomena. On 8th March, 1669, a fearful eruption of Mt. *Ætna* took place; the Monti Rossi were upheaved, and an arm of the lava-stream (14 M. in length and 25 ft. in width) flowed in the direction of the town. The pious inhabitants, however, averted its course by extending the veil of St. Agatha towards it, in consequence of which the stream took a W. direction near the Benedictine monastery and descended into the sea to the S.W. of the town, partly filling up the harbour. An earthquake in 1693, by which the whole island was affected, proved especially destructive to Catana, and the present town has been erected since that date. Most of the ruins discovered at Catana were excavated during last century by Prince Ignazio Biscari (1719-86). His collections, which Goethe visited in 1787, are exhibited in the *MUSEO BISCARI*, in the Via Museo Biscari (intending visitors leave their cards with the portier on the previous day).

After leaving the RAILWAY STATION (Pl. H, 4) and before entering the town, we follow the street to the left, leading to the ( $\frac{1}{4}$  M.) *Piazza de' Martiri* (Pl. G, 5), which is adorned with a statue of St. Agatha on an ancient column.

The CORSO VITTORIO EMANUELE, starting from this point, intersects the town to its opposite end, upwards of 1 M. distant. In 10 min. it leads to the PIAZZA DEL DUOMO (Pl. E, 5), which is embellished with a fountain with an antique *Elephant* in lava,

bearing an Egyptian obelisk of granite. The Elephant was perhaps anciently used as a *meta* in an arena, but when it was erected here is uncertain.

The Cathedral (Pl. E, 5), begun by Roger I. in 1091, was almost entirely destroyed by an earthquake in 1169. The apses and part of the E. transept are now the only remains of the original edifice. The granite columns of the façade are from the ancient theatre, from which indeed King Roger seems to have obtained the whole of his building-materials.

The CHORUS has been spared by various earthquakes. To the right and left of the high-altar are placed two sarcophagi, containing the remains of King Frederick II. (d. 1337), his son John of Randazzo, King Louis (d. 1355), King Frederick III. (d. 1377) and his wife Constance (d. 1363), Queen Maria, wife of Martin I., and her youthful son Frederick, all members of the Aragonese family. The fine choir-stalls (16th cent.) are adorned with representations of the fate of St. Agatha and her dead body. The new organ is supported by four marble columns from the Teatro Greco. The Chapel of St. Agatha, to the right in the apse, contains the relics of the saint, who was cruelly put to death in the reign of Decius, A.D. 252, by the prætor Quintianus, whose dishonourable overtures she had rejected. Her crown is said to have been presented by Richard Cœur de Lion. The silver sarcophagus is conveyed through the city during the February festival by men in white robes, accompanied by the senate. The women on these occasions cover their faces so as to leave but one eye visible, and amuse themselves by coquetting with the male population. — By the second pillar to the right is the *Monument of Bellini*, the composer, a native of Catania (1802-35); his remains were brought from Paris, where he died, in 1876. — The Sacristy (left) contains a fresco representing the eruption of 1669, by *Mignemi*.

The sacristan of the cathedral keeps the key of the uninteresting Roman Baths under the Piazza del Duomo, the entrance to which adjoins the cathedral colonnade.

To the S. of the cathedral, at the *Fontana dell' Amenano*, we reach the *Pescheria* (Pl. E, 5), or fish-market, and thence pass under a large arch to the harbour, which is skirted by the railway viaduct. The pretty public garden here, called the *Villa Pacini* or *Flora della Marina* (Pl. F, 5), is adorned with a bust of G. Pacini (d. 1867) the composer of operas, who was born at Catania in 1796.

The Via Scuto leads to the W. to the *Castel Ursino* (Pl. D, 6), erected by Frederick II., at both sides of which descended the lava during the eruption of Ætna in 1669. — Thence we proceed by the Via Transito to the Via Garibaldi, in which is the *Piazza Mazzini* (Pl. E, 5), bounded by a colonnade with 32 antique marble columns, discovered beneath the monastery of *Sant'Agostino*, in the Corso Vittorio Emanuele. Two similar columns have been introduced into the façade of the convent church (Pl. D, 5).

The Via Sant' Agostino, leading from the Corso beside this church, passes the Odeum (on the right) and ends in the Via del Teatro Greco. No. 37 in this street is the entrance to the ancient theatre. (Custodian, who shows plans of the building,  $\frac{1}{2}$ -1 fr.)

The remains of this Græco-Roman Theatre (Pl. D, 4, 5) are chiefly underground, and some parts of it can be visited by torch-light only, so that it is not easy to obtain a distinct idea of its

construction. The Roman structure (diameter 106 yds., orchestra 31 yds.) was erected on the foundations of the Greek. It contained two *præcinctiones* and nine *cunci*. All that is left of the stage is a side-building (*parascenium*), seen to the E. in the Gravina house. It was perhaps here that Alcibiades harangued the assembled Catanians in 415, and induced them to league with Athens against Syracuse. — The adjacent *Odeum* (situated above ground), 44 yds. in diameter, which is entirely of Roman origin, but afterwards much altered, and only in partial preservation, was probably used for the rehearsals of the players and for musical performances. — The neighbouring church of *Santa Maria Rotonda* (Pl. D, 4) is another Roman circular building. Behind the high-altar are remains of an ancient edifice of lava and brick; to the left of the exit, a Romanesque holy-water vessel.

The suppressed Benedictine monastery of *San Nicola*, or *San Benedetto* (Pl. C, D, 4), transferred hither in 1518 from San Nicola d'Arena, and rebuilt in 1693-1735 after a destructive earthquake, has been used for barracks and scholastic purposes since 1866. The *Church*, with its unfinished façade, is a grand baroque edifice. The organ, by Donato del Piano, one of the finest in Europe, possesses 5 key-boards, 72 stops, and 2916 pipes. In the transept is a meridian-mark calculated in 1841 by Sartorius von Waltershausen and Peters; the sacristy behind contains a painting by Novelli: Tobias and the Angel. The choir-stalls were carved by Nicc. Bagnasco of Palermo. The tower commands an extensive \*View of Mt. *Ætna*, the town of Catania, the E. coast of Sicily, and Calabria with the Aspromonte (fee to custodian, to the right of the church, 1 fr.). — The very extensive *Monastery* contains two interesting courts with double corridors, and a garden commanding a fine view, a visit to which is recommended to ladies in preference to the ascent of the tower. Some of the rooms contain a *Museum* of natural curiosities, antiquities, vases, bronzes, works in marble, inscriptions, and mediæval arms, also a good Madonna and Child attributed to Antonello da Messina and several works by Antonello da Saliba (1497) and others. The library contains 20,000 vols. and 300 MSS. There is also an *Observatory* (under *Dr. Riccò*, director of the observatory on Mt. *Ætna*), the large dome of which fills in the vista of the entire *Via Lincoln* (see below).

A *Roman Bath*, complete in almost all its parts, lies under the Carmelite church *All' Indirizzo* (Pl. E, 5). It consists of an undressing-room (*apodyterium*), a fire-room (*hypocaustum*), a tepid bath (*tepidarium*), a steam-bath (*caldarium*), and a warm-water bath (*balneum*). — In the neighbourhood the custodian points out an interesting fragment of the ancient town-wall, now partly covered by a stream of lava. Below it bubbles up a copious spring, probably issuing from the subterranean river *Amenanus*, mentioned by Pindar, which comes to light just before it falls into the harbour.

The Via STESICORO-ETNEA (Pl. E, 1-4), running from the Piazza del Duomo in the direction of *Ætna* (N.), leads first to the *Piazza dell' Università*, on the left side of which is the **University** (Pl. E, 4), possessing a library of 91,000 vols. founded in 1755, and a fine collection of shells (in the Museo, on the 2nd floor). — We next reach the small *Piazza Quattro Cantoni*, where the Via Stesicoro-Etna is crossed by the *Via Lincoln*, another of the principal streets running from E. to W. The *Via Lincoln*, which crosses the lava-stream of 1669 and leads to the station, has recently been levelled to meet the requirements of traffic. In 1894 a fine Norman window was discovered in the *Via Cestai* (Pl. E, 4), built up in the little church of *San Giovanni di Matteo*.

The Via Stesicoro-Etna next leads to the **PIAZZA STESICORO** (Pl. E, 3), the S.W. part of which was once occupied by a Roman *Amphitheatre*. This building, of which there are remains in the *Strada Archebusieri*, was restored by the sons of Constantine, but partly taken down during the reign of Theodoric in order that its materials might be used in building the town-wall. The longer diameter is 138 yds., the shorter 116 yds. in length.

The Piazza Stesicoro is embellished with a **Monument to Bellini** (p. 347), erected in 1882. The sitting figure of the composer and the figures on the pedestal representing his chief operas (*Norma*, *Il Pirata*, *La Sonnambula*, *I Puritani*) were all executed by *Monteverde* of Rome.

In the vicinity is the church of *San Carcere* (Pl. E, 3), with an interesting Græco-Norman portal of the 11th century. The small sitting marble statue on the front column to the left (formerly at the cathedral) is said to be that of Emp. Frederick II. In the interior is preserved an impression of the feet of St. Agatha in lava.

Beyond this point the Via Stesicoro-Etna is uninteresting. Near the *Piazza Cavour* it takes the name of **STRADA ETNEA**, and in this part of the street, to the left, is situated the **\*Villa Bellini** (Pl. E, 2), a public garden which deserves a visit for its tasteful arrangement and the pleasant views it commands. It contains busts of Bellini and other famous natives of Catania, of Cavour and others, and a statue of Mazzini. The lava has in many places been laid bare below the walls of the new terrace. Concert on three evenings weekly in summer.

The **VIA CARONDA**, which diverges at this point from the *Strada Etna*, leads to the right, through the *Borgo di Catania*, to the station of the *Ferrovia Circumetnea* (p. 344). The *Strada Etna* ends at (1 M.) the *Piazza Gioéni* (to Nicolosi, see p. 354).

*Santa Maria di Gesù* (Pl. D, 1), to the N.W. of the town, contains sculptures by Gagini. Near it are remains of Roman tombs.

A pleasant excursion may be made from Catania to the Cyclopean Islands (p. 340); driving is preferable to walking, as the road (6 M.) is dusty.

### 38. Mount Ætna.

The best season for the ascent of Ætna is summer or autumn (July to Sept.). In spring the snow is a serious obstacle, and in winter the guides object to undertake the ascent. In spring only experienced mountaineers should attempt the ascent, if only because the guides sometimes prove quite unequal to the difficulties that arise (in any case a compass should not be forgotten). Mules cannot be used beyond the snow-line. A moonlight night is always desirable, though lanterns may be used in case of need. As the elements are very capricious here, the traveller must frequently be satisfied with a view of the crater only, which, however, alone repays the fatigue. In settled weather, when the smoke ascends calmly, and the outline of the mountain is clear, a fine view may with tolerable certainty be anticipated. If, on the other hand, the smoke is driven aside by the wind which frequently prevails on the summit, the prospect is partly, if not entirely, obscured.

**Guides and Mules.** A *Section of the Italian Alpine Club*, by which guides and the various arrangements for the ascent of Mt. Ætna are superintended, is now established at Catania (office, Via Stesicoro-Ætna 207, where information is most courteously supplied). It has granted certificates to several guides, who wear a badge with the initials C. A. I. and a number, and are provided with a '*libretto di approvazione*'. Only these guides should be employed; and in case of disputes travellers should apply to the superintendent of guides (*Capo-Guida*, see below) or to the manager of the Alpine Club at Catania. The guide-station for the '*grande ascensione*', or ascent to the summit, is at Nicolosi (p. 354), the almost invariably starting-point. The traveller should apply personally to the Capo-Guida Signor Montesanto, and arrange with him how many guides, mules, candles, and so forth have to be taken.

The following is the **Tariff of the Alpine Club** (small additional gratuity customary):

**ASCENT OF MT. ÆTNA**, and back, from Nicolosi. *Guide (Guida)* 12 fr.; *Apprentice Guide (Allievo-Guida)* 9 fr. [The *Apprentice Guides* are thoroughly trustworthy and efficient young men, who have not yet received a guide's certificate. They are not, however, permitted to take part in an ascent except as the assistant of a regular guide.] The guides are bound to carry luggage to the weight of 17½ lbs., or 11 lbs. if the traveller is riding. *Porter* (to carry 40 lbs.) 10 fr. *Mule* (burden not to exceed 220 lbs.) 11 fr. Under favourable circumstances one guide and one or more allievi are sufficient for a party of travellers. For the use of an alpenstock ½ fr.; pair of gloves ½ fr.; candles ½ fr. each; admission to the *Osservatorio* or *Casa Ætna* (formerly *Casa Inglese*) costs 5 fr., for members of a foreign Alpine Club 3 fr. — If the traveller ride, a mule (10 fr.) must also be provided for the guide, which, however, can also carry the provisions, wraps, etc. No mule is taken for an allievo-guida. Higher charges are made for the descent to other places, or for the ascent (to the Casa Ætna 9-10 hrs.) from Linguaglossa, Zafferana, Biancavilla, or Randazzo.

**ASCENT TO THE MONTI ROSSI** (p. 355). *Guide* 3 fr., *Mule* 2 fr. — **ASCENT TO THE MONTE GEMELLARO** (p. 354). *Guide* 7 fr., *Mule* 5 fr. — **ROUND MTE. GEMELLARO**. *Guide* 8 fr., *Mule* 6 fr.

**Carriages.** The usual charge for a two-horse carriage to Nicolosi, which remains there during the night, and conveys the traveller back to Catania next day via *Tre Castagni*, is 20-30 fr., with an additional gratuity of 3-5 fr. ('*tutto compreso*'). One-horse carr. 10-15 fr. and 2-3 fr. gratuity. Those who walk or ride to Nicolosi may engage a carriage for the return only (with one horse 8-10, with two 12-15 fr. and 1-2 fr. fee). (Carriage of course preferable for the return to Catania after a fatiguing ride of 10-12 hrs., although the charges are exorbitant.) The ascent of Ætna from Catania thus costs a single traveller 60-70 fr., while it is considerably less for members of a party.

Even in hot weather the traveller should not fail to be provided with an overcoat or plaid, as the wind on the mountain is often bitterly cold.



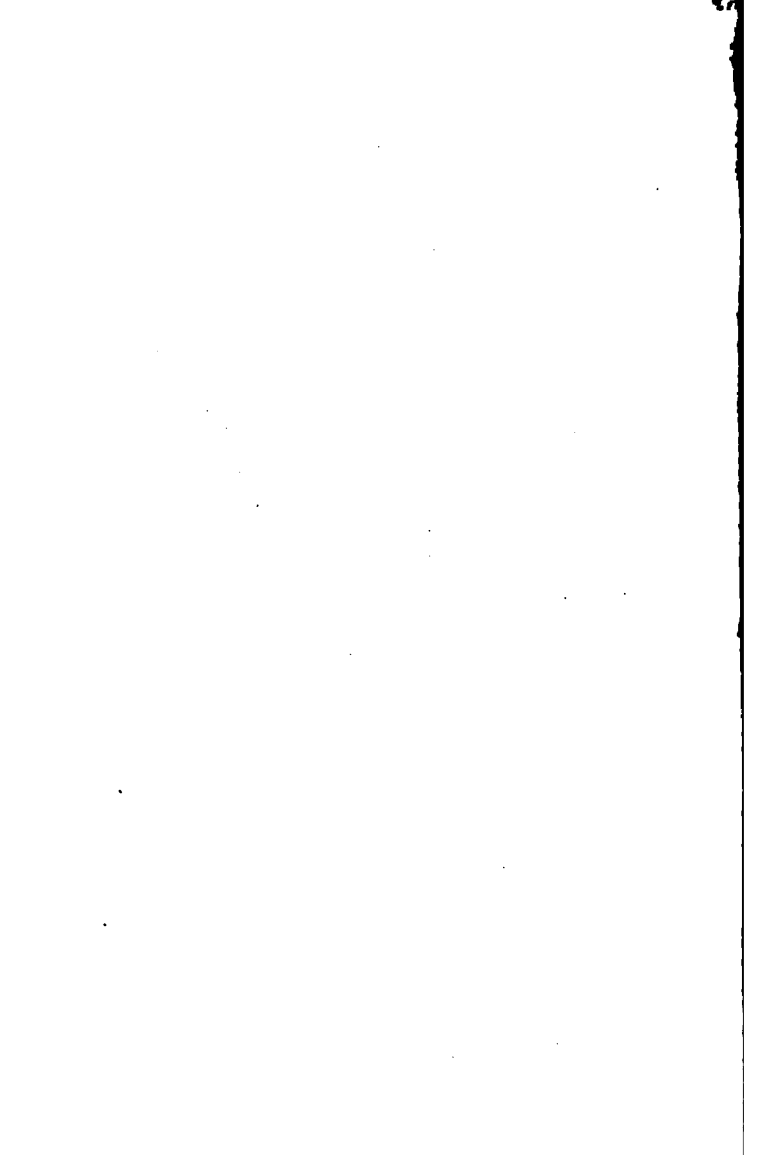












In winter or spring, when the snow is still unmelted, a veil or coloured spectacles will be found useful. Large spectacles are also advantageous in a high wind as a protection against the dust. In general the equipment for alpine ascents suggests what is necessary here; warm gloves, woollen stockings, and strong shoes are of course indispensable.

Provisions for the ascent, including water, strong coffee in bottles, wine, bread, cold meat, and salt, must be procured at Catania or Nicolosi. Meat may be procured at the *Salumeria* of *Giardini e Montanaro*, Via Stesicoro-Etna 176.

**Distances.** From Catania to Nicolosi by carriage (bad road) in 3 hrs., returning in 2 hrs.; on foot from Borgo di Catania, to which point driving is advisable (omnibus 10 c.), in 3½, back in 2 hrs. Mule from Nicolosi to the Can. oniera ca. 4 hrs., thence to the Osservatorio 3 hrs.; on foot from Nicolosi (not advisable) 7-8 hrs. (halts not included). From the Osservatorio to the crater, on foot only, in 1-1½ hr.; halt on the summit and descent to the Osservatorio 2-2½ hrs.; thence to Nicolosi 4-5 hrs.

**Plan of Excursion.** In winter or spring travellers are advised to drive in the afternoon from Catania to Nicolosi, so as to have the whole of the following day for the ascent to the Observatory. Next day the crater is reached in 1½ hr.; Catania in the afternoon. Mules are taken only to the snow-line, generally indeed only to the Casa del Bosco. The observatory is closed at this season. The summit should be quitted for the return before the sun has melted the snow too much. — In summer and autumn the ascent is usually made as follows: — Drive from Catania to Nicolosi in the morning, breakfast, and start again at 10 a.m., reaching the Cantoniera at 2 p.m.; rest here for 1 hr., and then ascend to the Osservatorio. Several hours of repose are enjoyed here, the ascent not being resumed till 2 or 2.30 a.m., and the summit is gained at 3.15 or 3.45 a.m. — The guides should be required to observe punctually the prescribed hours of starting, in order that the traveller may neither arrive too late at the Osservatorio nor be surprised by the sunrise before reaching the top. Those who pass the night in Nicolosi (which is recommended) may begin the ascent about 8 a.m.; and, if fortune befriend them, they may reach the summit in time to enjoy the sunset as well as the sunrise.

An excellent map of Ætna and its environs was published by *Sartorius von Waltershausen* in 1848-59 (*Ætna*, 2nd edit., by *Lasaulx*, Leipzig, 1880).

**Mount Ætna** (10,742 ft.), Italian *Etna* and Sicilian *Mongibello* (from 'monte' and 'jebel', the Arabic for mountain), commonly called '*Il Monte*', is the loftiest volcano in Europe, as well as the highest mountain in Italy (with the exception of a few of the North Italian Alps). There are three different zones of vegetation on the slopes of Ætna. The first extends beyond Nicolosi, called the *Regione Piemontese* or *Cultivata*. This region, again, may be divided into a lower part, characterized by the presence of evergreen cultivated trees such as the olive (up to 3000 ft.) and the agrumi, the latter, owing to want of water, being seldom met with higher than 1000 ft. The upper part of the first region includes deciduous plants, such as the vine (occasionally seen at a height of 3600 ft.), the almond, and the hazel-nut. The next zone is the *Regione Boscosa* or *Nemorosa*, extending to 6800 ft. and also subdivided into two regions. The lower of these (3000-6000 ft.) is clothed chiefly with the evergreen pine (*Pinus nigricans*), the upper (6000-6800 ft.) with birches (*Betula alba*). A few small groves of oaks occur on the W., N., and E., and red beeches are found at the Serra del Solfizio. Chestnut-trees, cultivated either for their fruit or for their timber, grow at all heights

from 1000 ft. to 5300 ft. In the highest zone, the *Regione Deserta*, from 6800 ft. to the summit, the vegetation is of a most stunted description. Even at a height of 6200 ft. the beeches become dwarfed. Owing to the scarcity of water and the frequent changes in the surface of the soil no Alpine flora can exist here, but there is a narrow zone of sub-Alpine shrubs, most of which occur also in the upper part of the wooded region. About forty species of plants only are found here, among which are the barberry, juniper, *Viola gracilis*, and *Saponaria depressa*. Within the last 2000 ft. five phanerogamous species only flourish: *Senecio Etnensis*, *Anthemis Etnensis*, *Robertsia taraxacoides* (these three peculiar to Ætna), *Tanacetum vulgare*, and *Astragalus Siculus*, which last grows in tufts of 3-4 ft. in diameter. The *Senecio Etnensis* is found as high as the vicinity of the crater, several hundred feet above the Osservatorio. Not a trace of animal life can be detected on the higher portion of the mountain. The black silent waste, glittering in the sunshine, produces an impression seldom forgotten by those who have witnessed it. On the lower parts of the mountain, wolves, as well as hares, rabbits, and a few wild boars, are the usual objects of the chase. The present forests of Ætna are a mere fragment of the splendid belt of timber, suggested by the 'quattordici villaggi del bosco' above Catania, which, however, now present no definite line of demarcation. Ferns (especially the *Pteris aquilina*) frequently take the place of underwood. The densest forests are the *Boschi della Cerrita* and *di Linguaglossa* on the N.E. side, which, however, suffered greatly from the eruption of 1865. As lately as the 16th cent. impenetrable forests extended from the summit down to the valley of the Alcantara, and Cardinal Bembo extols the beauty of the groves of plane-trees. About the beginning of the 18th cent. upwards of one-third of the E. coast of Sicily was still overgrown with forest. The destruction of the woods is, in part at least, due to the advance of settlement and cultivation. The lower slopes of Ætna, owing to the extraordinary fertility of their volcanic soil, are among the most densely populated agricultural districts in the world. The density in the inhabited area (below 2600 ft.) is about 930 pers. per square mile, and this figure rises to 3056 pers. per square mile in the district between Catania, Nicolosi, and Acireale (about one sixth of the whole). Above a height of 2600 ft. there occur, beside the village of *Maletto*, only a few isolated houses.

ERUPTIONS. Ætna has been known as a volcano from the earliest ages. At one time the mountain has been represented as the prison of the giant Enceladus or Typhæus, at another as the forge of Vulcan. It is, however, remarkable that the Greek mariners' traditions in Homer do not allude to its volcanic character. Pindar, on the other hand, describes an eruption in B.C. 476, and a violent outbreak in prehistoric times made the Sicilians abandon the district. About eighty eruptions fall within the limits of history.



The most violent were those of B.C. 396, 126, and 122, and A.D. 1169, 1329, 1537, and 1669. The last of these, one of the most stupendous of all, has been described by the naturalist Borelli. On that occasion the Monti Rossi were formed, 27,000 persons were deprived of all shelter, and many lives were lost in the rapidly descending streams of lava. In 1693 an eruption was accompanied by a fearful earthquake, which partially or totally destroyed forty towns, and caused a loss of 60-100,000 lives. An eruption took place in 1755, the year of the earthquake at Lisbon, and others in 1766 and 1792. The last has been described by Ferrara. In the nineteenth century there have been nineteen eruptions, an average of one every four or five years. The most violent were those of 1812, 1819, 1843, 1852, and 1865. The first of these lasted six weeks and the second two months; the three last-mentioned were especially active at *Bronte*, *Zafferana*, and at the foot of *Mte. Frumento* to the N.E. of the principal crater respectively. The eruption of 1865 was accompanied by an earthquake which destroyed the village of *La Macchia*. Ætna has again been in eruption in 1868, 1869, 1874, 1879, 1883, 1886, and 1892.

The most violent recent eruptions were those of 1879 and 1886. The former (26th May to 6th June, 1879) occurred on the N. slope, and was accompanied by the unusual phenomenon of a simultaneous outbreak of lava on the W.S.W. of the crater, which, however, ceased flowing at a height of 6500 ft. On the N.N.E. side the lava first appeared in the crater of 1874, near Monte Grigio. Here, at a height of 4705 ft. above the sea, it formed a new crater, which Prof. Silvestri, who witnessed its formation, has named *Monte Umberto-Margherita*. The lava poured forth in large masses from an opening at the foot of this elevation. Its descent was at first at the rate of about 15 ft. per minute, afterwards 3-6 ft. per minute, and finally 30-40 ft. per hour. In its course it devastated a large tract of cultivated ground (valued at upwards of 20,000*l.*), crossed the road from Linguaglossa to Randazzo (p. 342), and did not cease to flow till it had almost reached the river Alcantara. The superficial area of this stream of lava amounts to 2,720,000 sq. yds., while that on the S.W. side covers 135,000 sq. yds. only.

The eruption of 1886 had been threatened since 1883. On 22nd March of that year, earthquakes and loud reports were followed by the formation of a fissure on the S. side of the mountain, to the E. of *Monte Concilio* (marked 'Co' on our map). No farther effects were observed, and although Prof. Silvestri prophesied another outbreak on the same spot, the volcano remained comparatively quiescent for three years. On 18th May, 1886, however, the large central crater resumed activity and emitted dense clouds of steam and showers of ashes. Early the next morning a violent earthquake was felt on the S. slope of the mountain, and a new crater, about 4650 ft. above the sea-level, was formed to the N.E. of Monte Con-



cilio, about  $4\frac{1}{4}$  M. above Nicolosi, from the summit of which steam, molten stone, and ashes were hurled, amid crashes and reports like thunder. From the S. base of this new hill, now known as *Monte Gemellaro* ('Ge' on our map), molten lava poured down the mountain, at the rate of 160-190 ft. per hour. The fury of the eruption reached its height on 21st May. The lava continued to flow in the direction of Nicolosi, the terror-stricken inhabitants of which bore the pictures of the saints from the churches in a supplicatory procession to the so-called *Altarelli*, a building dedicated to the patron-saints of the village, and situated about 1 M. above it on a small eminence. On the evening of the 24th, the bishop of Catania solemnly displayed the Veil of St. Agatha. Three days later the lava-stream reached the *Altarelli*, but divided at the eminence and gradually slackened its speed. Another stream, however, on the E. side of Monte Rosso, made straight for Nicolosi. At midday on 31st May the prefect ordered the village to be evacuated, and guarded the approach to it with soldiers. On 3rd June, however, the lava ceased flowing, within 370 yds. of the first houses, and on the next day the eruption ended with another earthquake. This eruption, though one of the most violent of the century, was less important than those of 1865, 1852, and 1843. That of 1891 was more important, but as the lava in this case flowed over that of earlier eruptions, the damage to cultivation was slight. Considerable harm was wrought by the eruption of July 9th, 1892. A crater opened near Monte Gemellaro (p. 355) and discharged a stream of lava to the S., which was soon followed by others. The main stream, with an initial velocity of 380 and 540 ft. per hr. (afterwards 30-40 ft. per hr.), had on Aug. 6th approached within  $1\frac{1}{4}$  M. of *Borello* and within  $2\frac{1}{2}$  M. of *Nicolosi* and *Pedara*.

**\*\*ASCENT.** We quit Catania by the Piazza Gioeni (p. 349) and the long Strada Etna, passing an interminable succession of country-residences. If time permits, the traveller should visit the park of the Marchese San Giuliano, at *Licatia*, a little to the right of the road. By the *Barriera* the road divides, that to Nicolosi leading to the left, between the two obelisks. The ascent becomes more rapid; *Gravina* is passed, then *Mascalucia* (3000 inhab.), and farther on *Torre di Grifo* (*Torrelifo*, 1750 ft.). Between this and Nicolosi we traverse the barren surface of the lava-stream of 1537. The rounded and at places tree-like bushes of broom (*Genista Etnensis*) here form a peculiar feature in the scene. To the right of the road, about  $\frac{3}{4}$  M. from Nicolosi, is the crater called the *Grotta del Bove*, which may be visited in passing (doorway in a wall). To the left tower the reddish cones of the *Monti Rossi* (p. 355).

*Nicolosi* (2266 ft.; *Alb. e Trattoria Liotta*, in the Piazza, good if a distinct understanding be come to beforehand, basket of provisions for  $1\frac{1}{2}$  day, each pers. 7 fr.), a village with 2700 inhab., 9 M. to the N.W. of Catania, is the usual starting-point for an

ascent of Mt. Ætna. The traveller should at once apply to the 'Capo-Guida', in the *Ufficio delle Guide*, and make the needful arrangements with him (comp. p. 350). — Those who intend to sleep at Nicolosi should arrive in time to make an excursion to the **Monti Rossi**, the so-called *Fratelli* (3110 ft., in 2-3 hrs., there and back; guide, not indispensable for experts, see p. 350), the same afternoon. Beyond Nicolosi we skirt the cemetery to the right, after a few min. enter a garden on the right, climb the low lava-wall, and ascend, at first in the depression between the peaks, to the summit on the left. The top commands a fine view, especially of the lava-field of 1886. — A visit to the *Monte Gemellaro* (p. 354; guide, see p. 350) is laborious and requires a whole day. The best route passes the Monte Arso, where there is a cistern containing water in the house of Sign. Auteri. To the foot of the crater, a ride of 5 hrs.; the cone must be ascended on foot.

The present way to Ætna (that to the E. of the Monti Rossi having been submerged by the lava of 1886 and 1892) leads from the N.W. angle of the town past the country-houses of Sign. Bruno and Sign. Bonanno, skirts the Monti Rossi to the W., and then crosses part of the lava-stream of 1886. In 3-3½ hrs. we reach the **Casa del Bosco** (4715 ft.), at the W. base of the Monte Rinazzi. In the vicinity are several small craters, formed in 1892, which the guides will point out. The path winds through a hollow between smaller extinct volcanoes, until, about 6900 ft. above the sea, it enters (20 min.) the *Regione Deserta*. The ascent is at first gradual. To the left is the Monte Vetóre (5813 ft.), to the right the lava-stream of 1882. Ahead of us rises the new **Mte. Castellazzo** (7125 ft.), at the base of which stands the new **Casa Cantoniera** (1 hr. from the Casa del Bosco, 4 hrs. from Nicolosi), constructed by the Alpine Club mainly to facilitate winter-ascents and provided with a cistern of good water. To the right is seen the *Montagnuola* (8670 ft.), the W. extremity of the *Serra del Solfizio*, below which to the S. are hollows filled with snow. The snow in these 'Tacca della Neve' is covered in winter with a layer of ashes, in order to preserve it for the summer, when it is carried down to the valley for cooling purposes. To the N. this ridge descends perpendicularly to a depth of 2-3000 ft. to the Valle del Bove, round which the traveller proceeds by the *Piano del Lago*, after a short but precipitous part of the ascent.

The night is spent in the rooms reserved for tourists in the **Osservatorio** or **Casa Etnea** (9650 ft.; p. 350), built in 1887 on the site of the former *Casa Inglese*, which was erected by order of several English officers at the beginning of the century during the occupation of Sicily. Travellers are permitted to cook their provisions in the kitchen of the observatory. The latter is usually closed, the custodian merely visiting it about once a fortnight to read the instruments, etc. The fine volcanic dust finds its

way through the crevices of the walls, so that the rooms are far from clean.

The Osservatorio lies about 1000 ft. below the summit, which is easily reached in an hour, if the sides are free of ashes. When the ashes are deep, however, the ascent is very fatiguing.

The form of the Crater undergoes constant alteration. At one time it consists of a single abyss, 2-3 M. in circumference, at another it is divided by a barrier into two parts, one of which only emits smoke. The summit itself is usually altered by every eruption. From the highest peak (10,742 ft.) the SUNRISE, a spectacle of indescribable grandeur, should be witnessed. The summit is illumined by the morning twilight whilst all below is enveloped in profound obscurity. The sun still reposes in the sea, which occasionally presents the appearance of a lofty bank of clouds, the horizon being considerably more elevated than the spectator would expect. For some time purple-clouds have indicated the point where the sun is about to appear. Suddenly a ray of light flits across the surface of the water, gradually changing to a golden streak, the lower part of which shimmers in an intense purple as it widens. The beaming disk then slowly emerges. The mountains of Calabria still cast their long shadows on the sea; the top of Ætna alone is bathed in sunshine. The light gradually descends to the lower parts of the mountain, and the dark violet shadow which the vast pyramid casts over Sicily to the W. deepens. The outlines of the cone and its summit are distinctly recognised, forming a colossal isosceles triangle on the surface of the island. After  $\frac{1}{4}$  hr. the sublime spectacle is over, and the flood of light destroys the effect produced by the shadows. The deep valleys and the precipitous coast alone remain for a time in obscurity, being shaded by the loftier mountains. As the sun continues to ascend, new points become visible. The spectator stands at the centre of a vast circle of 260 M. in diameter and 800 M. in circumference. Towards the N.E. is the peninsula of Calabria, above which masses of clouds frequently hover on the N., giving it the appearance of an island. The Faro of Messina (the town not visible) lies at our feet, the Neptunian Mts. appear like insignificant hills, and the Nebrode only a degree higher. The Pizzo di Palermo, the highest point of the Madonia range to the W.N.W., and the Pizzo of Corleone and Cammarata to the W. are the only conspicuous points. In winter, when the atmosphere is unusually clear, the motion of the waves on the shores of the island is said to be distinguishable. The coast of Africa, being below the horizon, cannot possibly be visible, notwithstanding the assurances of the guides. Malta is also beyond the range of vision. The greater part of the E. coast of the island is visible; the Lipari islands appear to greet their majestic sovereign with their columns of smoke; and the promontory of Milazzo extends far into the sea.

After a walk round the crater (which, however, is rendered impracticable by the smoke in a high wind, comp. p. 350), we descend rapidly to the Osservatorio and remount our mules. In descending, we make a slight digression towards the E. in order to approach the upper margin of the *Valle del Bove*, a black, desolate abyss, 3 M. in width, bounded on three sides by perpendicular cliffs, 2000-4000 ft. in height (left *Serra delle Concazze*, right *Serra del Solfisio*), and opening towards the E. only. Geologically this basin is the most remarkable part of Ætna, as its S.W. angle, the so-called *Balzo di Trifoglietto*, where the descent is steepest and most precipitous, was very probably the original crater of the mountain. — The traveller should not omit to direct the guides to conduct him to the *Monti Centenari* (6026 ft.), two regular cones in the middle of the *Valle del Bove*, whence an eruption in 1852 proceeded.

Geologists may make the fatiguing descent to *Zafferana* (poor accommodation at Francesca Barbara's) to view the immense lava-streams (p. 358) in the *Valle del Bove*; a visit there and back from Catania takes 1½ day.

From the upper margin of the *Valle del Bove* we ride to the *Torre del Filosofo* (9570 ft.), the traditional observatory of Empedocles, who is said to have sought a voluntary death in the crater. According to others it was used as a watch-tower in ancient times. As the building is obviously of Roman construction, it was possibly erected on the occasion of the Emperor Hadrian's ascent of the mountain to witness the sunrise. The descent now recommences; the steeper portions are more easily and safely traversed on foot. Before reaching the plain of Nicolosi, we see the convent of *San Nicola d'Arena* to the left, where the Benedictines of Catania used to celebrate their vintage-festival. It was founded in 1156 by Simon, Count of Policastro, nephew of Roger I.

Instead of returning to Catania, the traveller may prefer to proceed from Nicolosi viâ *Pedara* and *Via Grande* to *Acireale* (p. 340).

### 39. From Catania to Syracuse.

54 M. RAILWAY, three trains daily in 3¼ hrs. (fares 9 fr. 85, 6 fr. 90, 4 fr. 45 c.). — STEAMBOAT twice weekly in 3 hrs., starting on Sun. (2 p.m.) and on Frid. or Wednesday.

The railway intersects the *Piana di Catania*, the *Campi Laestrygonii*, which Cicero extols as the 'uberrima pars Siciliæ', and which are still regarded as the granary of the island. To the right lies the town of *Misterbianco* (p. 344).

5 M. *Bicocca*, junction for Girgenti and Palermo (R. 30). 10 M. *Passo Martino*. The train crosses the *Simeto* (*Symaethus*), and beyond it the *Gurna Lunga*. Lower down, these streams unite to form the *Giarretta*. In winter the whole plain is frequently under water, and the highroad impassable. Malaria prevails in the lower parts in summer. The railway traverses the hilly ground. Tunnel.

15 M. *Valsavioia*.

FROM VALSAVOIA TO CALTAGIRONE, 42 M., railway (two trains daily in each direction) in 3 hrs. (fares 7 fr. 60, 5 fr. 30, 3 fr. 45 c.). — 6 M. *Leone*; 9 M. *Scordia*, noted for its fine oranges; 13½ M. *Fildidonna*; 18 M. *Miliello*, rebuilt after the earthquake of 1693. — 20½ M. *Mineo*, the ancient *Menae*, founded by Ducetius and taken by the Saracens in 840. The road from Mineo to *Palagonia* leads past (5 M.) *Favarotta*, near which is situated the *Lacus Palicorum* (*Lago de' Palici*), generally 490 ft. in circumference and 13 ft. deep in the middle. In dry seasons it sometimes disappears entirely. Two apertures (*fratres Palici*) in the centre emit carbonic acid gas with such force that the water is forced upwards to a height of 2 ft., and the whole surface is agitated as if boiling. Birds are suffocated in attempting to fly across the lake, and horses and oxen experience difficulty in breathing as soon as they enter the water. The ancients regarded the spot as sacred and the peculiar resort of the gods. The *Dii Palici* were believed to be sons of Zeus and the nymph Thalia. A sumptuous temple was accordingly erected here, to which the pious flocked from all quarters, but every vestige of it has now disappeared. Fugitive slaves found an asylum in this temple. An oath sworn by the *Dii Palici* was deemed peculiarly solemn. At no great distance from this spot Ducetius founded the town of *Palica*, which has also left no trace of its existence. The name, however, may still be recognised in *Palagonia*, a small mediæval town, once the property of the naval hero Roger Loria. — 26 M. *Vizzini-Licodia*. The little town of Vizzini lies to the N. of, and above, the railway. The churches of *Matrice* and dei *Cappuccini* each contain two paintings by Filippo Paladino, while the church of the *Minori Osservanti* has a statue of the Virgin by Gagini (1537) and a *Madonna* by Antonello da Saliba (1509). In the church of *Santa Maria dei Greci* is a triptych said to have been brought from Greece in 385. — 35½ M. *Grammichele*.

42 M. *Caltagirone* (2000 ft.; \**Albergo Centrale*), regarded as the most civilised provincial town in Sicily (32,400 inhab.). Although 2170 ft. above the sea-level, it is well-built and possesses a fine promenade and market-place, whence a lofty flight of steps ascends to the old castle. The aristocracy of the place is zealous in promoting public education. Pottery is the staple commodity, and the traveller may purchase very characteristic, well-executed figures of Sicilians and Calabrians, in their national costumes. The town commands a magnificent view in every direction. To *Assoro* and *Castragiovanni* viâ *Piazza Armerina*, see p. 310.

The train now approaches the *Lago di Lentini*, frequented by innumerable waterfowl in winter. This lake, the largest in Sicily, did not exist in ancient times. It is usually swollen in winter, while in summer its exhalations poison the atmosphere (*Lentini* is therefore to be avoided as a sleeping-place). Its circumference varies from 9½ to 12½ M., according to the height of the water.

18 M. *Lentini*. The town is about 3 M. from the station.

*Lentini* (*Albergo Centrale*, with trattoria, well spoken of), a town with 11,000 inhab., the ancient *Leontinoi*, one of the earliest Greek settlements in Sicily, was founded in B.C. 729 by colonists from Naxos under Theocles, simultaneously with Catana. A century later the transition from oligarchy to democracy was succeeded by the establishment of a tyranny by Panætius, who is said to have been the first tyrant in Sicily. After another century the town succumbed to Hippocrates, tyrant of Gela, and thus became subject to the tyrants Gelon, Hiero, and Thrasybulus of Syracuse. It afterwards regained its independence, but was again subdued by Syracuse, and to some extent gave rise to the war with Athens. Gorgias, the great orator and sophist, was a native of *Leontinoi* (480-380), and it was by his persuasive eloquence, as is well known, that the Athenians were induced to intervene in the quarrels of the Sicilians. After the disastrous issue of the war, *Leontinoi* continued subject to Syracuse; but Timoleon at length expelled the tyrant Hicetas and restored its independence. In the 3rd cent. it came into the power of Hiero II., whose successor Hieronymus lost his life here.

Polybius, who records this event, describes the situation of the town. It appears to have lain to the S.W. of the present town, and not where the local topographers usually place it. Under the Romans it was of little importance. The Saracens gained possession of it at an early period. In the middle ages the fortress was besieged several times, and bravely defended. The town and castle were almost totally destroyed by the earthquake of 1693.

A road ascends in long windings from Lentini to *Carlentini*, a poor town with 5600 inhab., founded by Charles V. (whence the name).

From Lentini, or from Augusta, a visit may be paid to the tomb-caverns of *Pantalica*, to the N. of Palazzolo (p. 315); carriage there and back in one day 25 fr.

The train now turns to the E. towards the coast, following the valley of the *San Leonardo* (the *Terias* of the ancients), which it afterwards crosses. This river, now an insignificant stream in a shallow valley bounded by limestone hills, was down to the 12th cent. navigable for sea-going vessels as far as Lentini.

24 M. *Agnone*. To the left the so-called *Pantano*, a marshy pond, becomes visible. The line skirts the lofty coast. 31 M. *Brucoli*. At the mouth of the *Porcari* (the ancient *Pantacyas*), which here breaks its way through the hills, lay *Trotilon*, one of the earliest Greek settlements in Sicily. Large salt-works are passed; the snow-white pyramids of salt are also seen elsewhere farther on.

35½ M. *Augusta*, a fortified seaport with 12,000 inhab., was founded by Frederick II. in 1232, and peopled with the inhabitants of Centuripe (p. 311), which was destroyed in 1233. It occupies the picturesque site of the ancient *Xiphonia*. The town was conquered and destroyed several times in the middle ages. In 1676 it was taken by the French, and Duquesne here defeated De Ruyter, who died of his wounds at Syracuse (see p. 363). In 1693 the town was severely damaged by the earthquake.

The railway follows the coast. The *Megarean Bay* of antiquity, extending from the *Capo Santa Croce*, E. of Augusta, to the *Capo Santa Panagia* near Syracuse, was formerly bordered with a number of towns. Here from N. to S. lay *Xiphonia*, *Megara Hyblaea*, and *Alabon*. *Megara Hyblaea*, which was situated between the mouths of the *Alcantara* and *San Gusmano*, was founded in 728 by colonists from Megara near Athens, conquered and destroyed by Gelon, but re-erected after the Athenian and Syracusan war as an outlying fort of Syracuse.

39½ M. *Megara*. On the hills to the right lies the small town of *Melilli*, where the Hyblæan honey, so highly extolled by the poets, was produced. On 1st and 2nd May a vast concourse of people assembles at Melilli to offer thanks to St. Sebastian for the miraculous cures effected by him, and to celebrate his festival.

44 M. *Priolo*; the village lies to the right. To the left is the peninsula of *Magnisi*, connected with the mainland by a narrow isthmus. This was the peninsula of *Thapsus*, well known in connection with the Athenian campaign. The Athenian fleet lay to the N. of the isthmus. Salt-works are now situated here.

About 1½ M. from Priolo stands the *Torre del Marcellio*, probably the remains of a tomb, but commonly reputed to be a trophy erected here by Marcellus on the site of his camp after the conquest of Syracuse.

To the right appears the 'Telegrafo' hill (p. 370). The train now skirts the *Trogilus*, the bay where the fleet of Marcellus lay, and approaches the terrace which extended from the Belvedere to Capo Santa Panagia and bore the N. Dionysian town-wall of the Achradina. It crosses the wall near the *Tyche* quarter of the town, runs eastwards to *Capo Santa Panagia*. 50 M. *Santa Panagia*. Passing the (r.) Capuchin Monastery with its Latomia, we reach —

54 M. Stat. *Siracusa*, ¾ M. from the town (one-horse carriage 90 c., two-horse 1 fr. 20 c.; at night 1 fr. 40 or 1 fr. 70 c.; luggage 20 c., above 1 cwt. 40 c.; hotel-omnibuses, 1 fr.).

## 40. Syracuse.

**Hotels** (all with a variable reputation; previous enquiries as to charges advisable; electric light at all). \*HÔTEL DES ÉTRANGERS CASA POLITI (Pl. CP; C, 4), Via Nizza 88, with baths, R., L., & A. 3½-4½, B. 1½, déj. 3, D. 4½ (both incl. wine), pens. 8-12 fr.; GRAND HÔTEL (formerly *Vittoria*; Pl. V; A 2), a handsome new building in the Piazza Mazzini, R., L., & A. 3-3½, B. 1, déj. 2½, D. 5 (both incl. wine), pens. 8-12 fr., with dépendance *Villa Giulia* opposite the tomb of Archimedes (p. 372); \*HÔT.-PENS. VILLA POLITI, at the Latomia de' Cappuccini (p. 371), suitable for a prolonged stay, R., L., & A. 3-5, B. 1½, déj. 3, D. 4 (both incl. wine), pens. 9-12 fr. — ROMA (Pl. 19; C, 4), Via Roma 11, R., L., & A. 1¾-3, pens. 5-7 fr. (incl. wine); ALBERGO DEL SOLE, Corso Vitt. Emanuele or Via Amalfitania 56, near the quay, R., L., & A. 1½-2½, déj. 2, D. 3½ (both incl. wine), pens. from 5 fr.; FIRENZE, Via Roma, next the post-office, R. from 1½ fr. — The wine of Syracuse is famed. The finest sorts are *Muscato*, *Amarena*, and *Isola Bianco*. Among the favourite varieties of fish are the *Rivello* (large, but delicate), *Salamone*, *Dentice* (so called from its large teeth), and *Palamito* (resembling salmon).

**Restaurants.** *Roma*, see above; *Piemontese*, opposite the Café Croce di Savoia (see below). — Café. *Croce di Savoia*, Piazza del Duomo. — Near the piazza is a *Club*, well supplied with Italian newspapers (visitors readily admitted).

**Cabs.** From the station to the town, see above. — Drive in the town, with one horse 50 c., with two horses 80 c.; at night 1 fr. or 1 fr. 30 c. — Per hour 1½ or 2 fr., at night 2 or 2½ fr.; each additional half-hour 60 or 80 c., and 80 c. or 1 fr.; per day 7 or 12 fr. Carriages should be hired in the Piazza del Duomo; at the hotels, double fare is charged.

**Guides** (fee 5 fr. per day) may be heard of at the hotels, but are not very necessary. Some speak French and a few speak a little English.

**Boats.** To the Cyane (p. 374) 6-8 fr.; to the mouth of the Anapo only, 1½-2 fr. To or from the steamboats ½ fr. for each person, with luggage 1 fr. Ferry from the town to the Sicilian coast (Pozzo degli Ingegneri) or across the small harbour to the N., 10 c.; pedestrians thus effect a considerable saving.

**Steamboats** of the *Navigazione Generale Italiana* on Wed. (8 a.m.) to Catania and Messina; on Sun. night to Terranova, Licata, Girgenti, Sciacca, Trapani, and Palermo (see p. 284). To Malta (see p. 391).

**Post and Telegraph Office**, Via Roma. — Diligence to Palazzolo, see p. 315. — Photographs: T. Leone, Via Roma.

**Sea Baths** at the *Passeggiata Aretusa*.

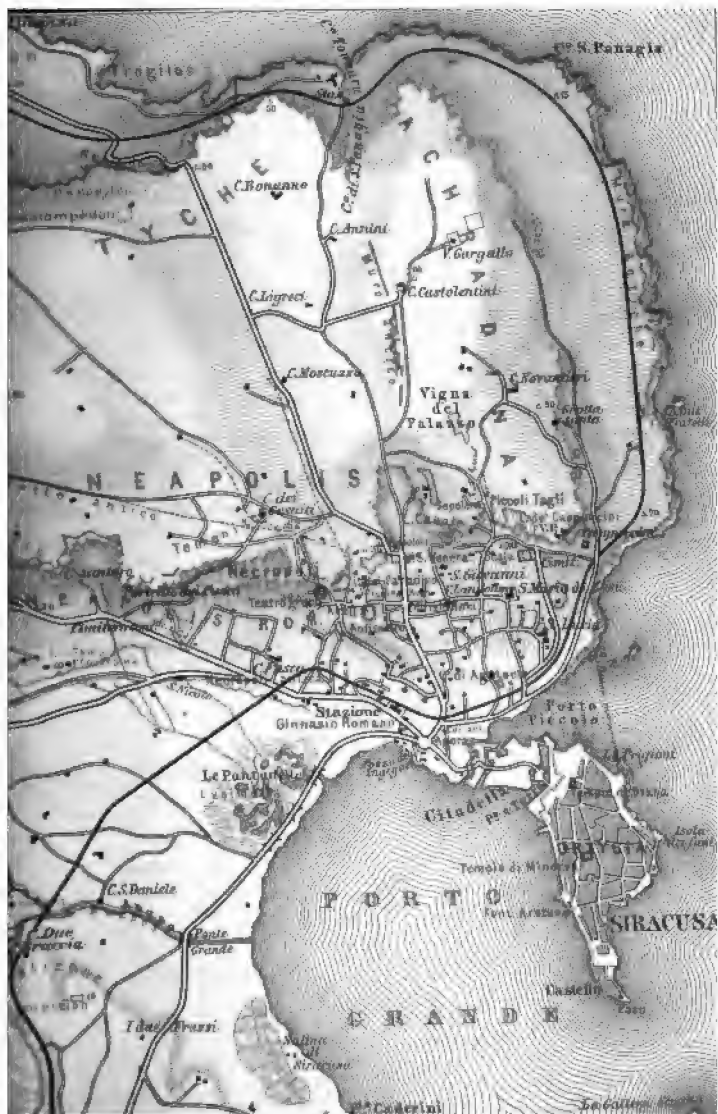
**British Vice-Consul**, *Sig. Nicola Bisani*. — Lloyd's Agency vacat in November 1899.

**Attractions.** If the traveller has one day only at his disposal, he should devote but a few hours to the modern town, and the rest of the





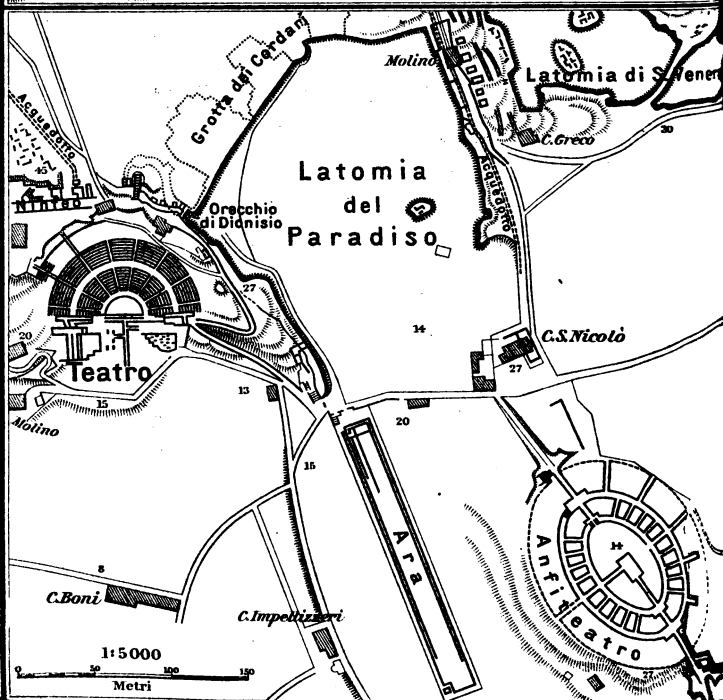
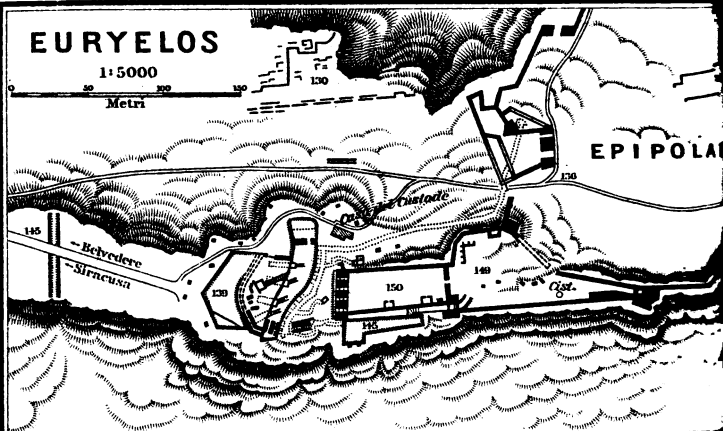




# EURYELOS

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day to the ancient city; and he should not omit to visit the Greek theatre at sunset. The chief points of the ancient town may be visited by carriage in 3-4 hrs., if Fort Euryelus and Telegrafo be omitted. — Two days at least should, however, be devoted to Syracuse if possible, and in this case an excursion may be made to the valley of the Anapo. There are many pleasant walks in the neighbourhood, and with the aid of the map and the following directions the most interesting points may be found without a guide. Bread and cheese and also good wine are obtained in the numerous osterie, and the traveller may supplement these by carrying with him some eggs or cold meat.

*Syracuse*, Ital. *Siracusa*, which was in ancient times the most important town in Sicily, and indeed the most important of all the Hellenic cities, now contains 23,600 inhab. only. It is situated on an island close to the coast, and is the seat of a prefect and a bishop, but its trade is unimportant. The bay on the W. side of the town is the *Porto Grande*, the entrance to which between the S. extremity of the island and the opposite promontory of *Massolivièri*, the ancient *Plemmyrion*, is 1300 yds. in width. The N. bay is named the *Small Harbour*. In the height of its prosperity Syracuse contained no fewer than 500,000 inhab., and it extended over a large tract of the lofty coast to the N.W. This is one of the most interesting points in Sicily, its natural beauties vying with its great classical attractions.

*Syracuse* was founded in 734 by Corinthians under *Archias* on the island of *Ortygia*, where a Phœnician settlement had probably been established at an earlier period. The Sikelian inhabitants were reduced to the condition of serfs, and compelled to cultivate the soil. The government was conducted by the aristocracy, the descendants of the founders, who were called *Gamores*. Owing to the fertility of the soil, the colony rapidly rose to prosperity, and within 70 years after its establishment founded *Acræ* (*Palazzolo*) and *Henna* (*Castrogiovanni*), and 20 years later *Casmenæ*. (It is probable, however, that *Henna* was of later origin.) *Camarina* was founded in 589. The final issue of the contests carried on with varying success between the nobles and the people was, that *Gelon* in 485 extended his supremacy from *Gela* to *Syracuse*, to which he transferred his residence. He contributed in every respect to the aggrandisement of the city, and, after he had in conjunction with *Theron* defeated the Carthaginians at *Himera* in 480, the golden era of the Greek supremacy in Sicily began. During a long series of years the fortunes of the whole island were now interwoven with those of *Syracuse*. *Gelon*, who reigned for seven years only, was, after his death in 478, revered as a demigod and the 'second founder of the city'.

He was succeeded by his brother *Hiero I.* whose rule was characterised by the same energy and good fortune. He defeated the formidable Etruscans (p. 103) near *Cumæ*; and at his court *Æschylus*, *Pindar*, *Simonides*, *Epicharmus*, *Sophron*, and *Bacchylides* flourished. After a reign of 11 years only he was succeeded by *Thrasybulus*, the youngest of the three brothers.

Notwithstanding his army of 15,000 mercenaries, *Thrasybulus* was banished from the city in the year of his accession (467), and a *Democracy* was established. In the conflicts with the Sikelian prince *Ducetius* and the *Acragantines* the army of *Syracuse* maintained its superiority, and the supremacy of the city gradually extended over a great part of the island.

*Syracuse* was afterwards reduced to great extremities by the Athenians, whose aid had been invoked by the *Egestans*. In B.C. 415 they accordingly sent a fleet of 134 triremes to Sicily under *Nicias* and *Lamachus*, hoping to conquer the island and thus extend their supremacy over the western Mediterranean. At first the Athenians were successful, especially in the summer of 414 when they stormed the loftily situated *Epipolæ*, and almost

entirely surrounded the city with a double wall, extending from the Trogilus to the great harbour. The beleaguered city was on the point of capitulating when the Spartan *Gylippus*, who had landed on the N. side of the island with a small army, came to its relief, and succeeded in making his way into it through an opening in the Athenian wall. With his aid the citizens gradually recovered strength, and gained possession of the *Plemmyrium*, the promontory at the entrance to the harbour opposite *Ortygia*, and then occupied by *Nicias*. Once more, indeed, the nautical skill of the Athenians enabled them to defeat the Syracusan fleet off the harbour, and they erected a trophy on the small island of *La Galera* below *Plemmyrium*; but this was their last success. In another naval battle the Syracusans were victorious, while the prospects of the Athenians were but temporarily improved by the arrival of *Demosthenes* with auxiliaries. A desperate attempt made by the latter by night to capture the heights of *Epipolæ*, and thus to avoid the Syracusan intrenchments which confined the Athenians to the vicinity of the Great Harbour, was repulsed with great slaughter. Disease broke out among the Athenians, and their misfortunes were aggravated by dissensions among their generals. The retreat was finally determined on, but was frustrated by an eclipse of the moon (27th Aug., 413) and by the superstition of *Nicias*. The Syracusans then resolved to endeavour to annihilate their enemy. They were again victorious in a naval battle, and enclosed their harbour by a series of vessels, anchored and connected by chains across the entrance, 8 stadia in width. The decisive encounter now approached. The two land-armies were stationed on the bank of the harbour and stimulated the combatants by loud shouts, whilst the fluctuating tide of success elicited alternate expressions of joy and grief, which have been so graphically described by *Thucydides* as resembling the surging of a dramatic chorus. The Athenians were overpowered. On the following day the crews refused to attempt again to force a passage, and on the third day the retreat was commenced by land in the direction of the interior of the island. To the W. of *Florida*, however, the pass was obstructed (comp. p. 316), and the ill-fated Athenians were compelled to return to the coast. Here they were overtaken by the Syracusans. *Demosthenes* with 6000 men was compelled to surrender, and after a fearful struggle on the *Asinarus*, near *Noto*, *Nicias* met with the same fate. Few escaped. The generals were executed, and the prisoners languished for eight months in the *Latomiæ*, after which the survivors were sold as slaves, with the exception of a few who are said to have been set at liberty on account of their skill in reciting the verses of *Euripides*. Thus was the power of mighty Athens shattered against the walls of Syracuse, never again to recover its ancient prestige; and *Thucydides* justly observes that 'this event was the most important which befel the Greeks during this war (the Peloponnesian), or indeed in any others in Greek history which are known to us.'

A few years after the deliverance of the city from these extremities the Carthaginians overran the island. This new and imminent danger was the occasion of the rise of *Dionysius I.*, who presided over the fortunes of the city with great ability from 406 to 367. *Himilco*, who besieged the city from the *Plemmyrium* and the *Olympieum*, was fortunately driven away by a pestilence in 396. *Dionysius* then chastised the allies of the Carthaginians, and fortified, extended, and greatly embellished the city. His sway embraced the greater part of Sicily and Magna Græcia, and his influence in the affairs of Greece itself was so great that he was regarded as the most powerful prince of his time next to the king of Persia.

His son *Dionysius II.* possessed the vices without the virtues of his father. In 356 he was banished by his uncle *Dion*, and again, on his return to the city after the assassination of *Dion*, by *Timoleon* in 343. The latter re-established the republic, and introduced new colonists from Greece. After his death in 336, however, the independence of the Syracusans again began to decline.

In 317 the tyrant *Agathocles* from *Thermæ* (*Termini*) usurped the supreme power, and retained it until his death (by poison) in 289. He was a

talented monarch, but a characteristic example of the moral depravity of the Greeks of his time — cruel, faithless, and full of fantastic schemes. Whilst he was engaged in besieging Carthage, Hamilcar attacked Syracuse (310), but unsuccessfully. The sway of Agathocles extended to Lower Italy also. On his death the republican form of government was re-established, but in 288 *Hicetas* usurped the tyranny, and was assassinated in 279. His murderers invited *Pyrrhus* of Epirus, son-in-law of Agathocles, from Italy, who arrived in 278 and conquered nearly the whole island. He gave dissatisfaction, however, to the Syracusans, and returned to Italy in 276.

On the departure of *Pyrrhus* the general *Hiero II.* became king, and under him Syracuse enjoyed its last period of prosperity (276-216). *Theocritus*, the father of bucolic poetry, and *Archimedes*, the mathematician, were among the eminent men who lived at his court. He was unable, however, to wrest Messana from the Mamertines, who threw themselves upon the protection of Rome. In the First Punic War, which then ensued, *Hiero* at first took the part of the Carthaginians, but afterwards entered into a treaty with the Romans, whose faithful ally he remained for the rest of his life. Under the auspices of *Hiero* was constructed a magnificent and famous vessel which has been described by *Athenæus*.

*Hieronymus*, *Hiero's* successor, allied himself with the Carthaginians, and after his assassination the city was held by Carthaginian agents. It was therefore besieged by *Marcellus* in 214-212, and was defended against his attacks on the N. and from the sea by the celebrated *Archimedes*. During the celebration of a festival, some of the bravest Romans scaled the walls of *Tyche* (by the *Trogilus* harbour) and, proceeding along the summit, captured *Hexapylon*, which had been erected by *Dionysius*. *Tyche*, *Neapolis*, and the *Eptopolæ* thus fell into the hands of *Marcellus*, but the island and the *Achradina* were not yet overcome. Whilst he was attacking the *Achradina* in its entire length on the W. the besieged quitted the island in order to aid in repelling the attack. This contingency was anticipated by a traitor, who introduced the crew of a Roman vessel into the town by means of the *Arethusa*, and conducted them to *Achradina*. The city was plundered, and *Archimedes* slain by a soldier who did not know him. In order to paralyse the city's power of resistance, *Marcellus* caused the island, which since the erection of *Achradina* had been connected with the mainland, to be again separated, and united with it by a bridge only, at the same time forbidding the Syracusans to inhabit it.

After the enormous booty, comprising valuable works of art, had been conveyed to Rome, Syracuse sank to the condition of a Roman provincial town. *Cicero*, indeed, describes it as the 'largest of Greek, and the most beautiful of all cities', but this was little more than an echo of the testimony of earlier writers in happier days. It was so reduced by the civil war between *Pompey* and *Octavian* that the latter, on his accession to the throne, found it necessary to re-people it with a new colony. The Apostle *Paul* spent three days at Syracuse on his journey to Rome, and, although he did not found a Christian community there, it is certain that Christianity was established in the city at a very early period. According to tradition, *St. Peter* is said to have sent *St. Marcan* hither from Antioch in the year 44, for the purpose of preaching Christianity.

*Belisarius* took Syracuse in 535 and made it the capital of the island, and under *Constans II.*, in 663-668, it was even the seat of government of the Byzantine empire. It was conquered in 878 by the Saracens and in 1066 by the Normans, but remained at this period of no importance. — Here in 1676, after the battle of Agosta, the naval hero *De Ruyter* died (p. 359).

In 1837 the Neapolitan government transferred the prefecture from Syracuse to Noto. In 1866, however, the city was again raised to the rank of the capital of a province, and it is now beginning to recover a little of its ancient importance.

A few only of the attractions of Syracuse lie within the modern town, most of them being situated on the rocky plateau to the N.W., the site of the ancient city.

## I. MODERN SYRACUSE.

*Cathedral (Temple of Minerva), Museum, Arethusa, Temple of Diana.*

The present town, as already stated, occupies the island of *Ortygia*, which formed but a small part of the site of the ancient city. The town, which is now lighted by electricity, is closely and irregularly built. It is traversed lengthwise by two somewhat winding main streets, intersected by a third, the *Corso Vittorio Emanuele*, formerly called the *Via Maestranza*. The cathedral-square adjoins the *Via Cavour*, the westernmost of the two long streets.

The **Cathedral** (Pl. 5; B, 3), with its Saracenic battlements, stands on the site of a Doric temple, of which the columns with their capitals and the entablature with its triglyphs are still seen projecting from the N. side of the church. The temple was a peripteral hexastyle on a basement of three steps, about 61 yds. in length, and 24 yds. in width, or almost the same size as the Temple of Neptune at Pæstum. Of the thirty-six columns eleven are still visible on the N. and nine on the S. side (the latter projecting into the interior). They are 28 ft. in height and  $6\frac{1}{2}$  ft. in thickness. It is not known to what deity the temple was dedicated, but from its proximity to the Arethusa, it was perhaps a temple of Diana. Local tradition identifies it with the *Temple of Minerva*, described by Cicero in his speeches against Verres as a sumptuous edifice containing the most costly treasures. The temple was converted into a church in 640 by Bishop Zosimus and into a mosque after the capture of the city by the Saracens in 878. The interior of the cathedral is of no great interest. The pilasters separating the nave from the aisles occupy the place of the ancient walls of the cella. The font, formerly in San Giovanni (p. 372), consists of an antique marble cratera with traces of a Greek inscription, supported by bronze lions. Near the font, in the N. wall, is a fine carved marble doorway. There are one or two good pictures over altars in the N. aisle.

The **\*Museum** (Pl. 16; B, 4), nearly opposite the chief entrance of the cathedral, is open daily 9-3 from Oct. to June, 8-2 in July, Aug., and Sept. (adm. 1 fr.), Sun. 11-2 (free). The admirably arranged collection has recently been considerably extended. Catalogue by G. Patroni (1896), 1 fr. 25 c. Director, *Professor Paolo Orsi*.

**GROUND FLOOR.** To the right: Christian inscriptions; Sarcophagus of Adelfia found in the catacombs of San Giovanni (p. 372) and dating from the 5th cent. A.D. In the centre, a Byzantine capital. — In the adjoining Room II, mediæval objects and Renaissance works; by the left wall, Statue of the Madonna (about 1500). Opposite the entrance is a Renaissance sarcophagus, with the recumbent statue of the deceased, from San Domenico (1496); above, Norman mosaic from San Giovanni. — Room III (left). Inscriptions, etc. Room IV. Cinerary urns. Room V. Architectural fragments, including a lion's head as gargoyle and a fine Corinthian capital, with traces of painting. Room VI. Roman portrait-statues. In the centre, Cupid on a dolphin; to the left of the door to R. VII. Asculapius (No. 696), these two Hellenistic works. Fine view from the balcony. — Room VII. Greek sculptures: opposite the entrance, 836. Very early and much damaged

*Relief* from Megara Hyblæa, representing a kneeling warrior; above, archaic fragment of a sphinx; farther on, to the right, 893. *Head of Zeus*, found near the Altar of Hiero; 837. Greek tomb-relief of a boy and a man (lower half); square base with reliefs, from the Greek theatre; 696. *Statuette of a Woman*. — The small room to the left of Room VI contains a *Statue of Venus Anadyomene*, with a dolphin by her side, found by March. Landolina in the Bonavia garden in 1804, preserved almost entire except the head.

**FIRST FLOOR.** The landings and gallery of the staircase, the vestibule (Room I), and the two rooms to the right are devoted to the Prehistoric Collection. — Room II, to the left of the vestibule, contains a rich collection of vases from Greece and Magna Græcia (especially Corinthian vases from Acræ, Lentini, Camarina, Syracuse, and Megara Hyblæa). Here also are the entire contents of graves from Megara Hyblæa and the Necropoli del Fusco at Syracuse. — Room III (in front of us) contains terracottas, some of which are very ancient. In Cases 1, 3, and 6 are masks, vases, heads, statuettes, votive objects and ornaments in glass, bone, coral, and bronze, all found at Megara Hyblæa; in Cases 2, 4, and 5 are similar objects from Syracuse, including beautiful *Female Heads*, resembling Tanagra figures; in the large case are utensils of glass, bone, and metal, bronze weapons, and lamps.

In Room IV are cases with terracottas from Acræ, Centuripæ, Menæ, Gela, and Grammichele, painted terracotta plaques from the Olympieum at Syracuse, and bronzes, including a fine head of Medusa. In the centre, 14,366. Archaic seated figure of a woman; 16,081. Beautiful double head. Adjacent is the Director's Room. — We now return through Rooms IV. and III. to Room V. (usually locked; key kept by the director), with a valuable collection of *Greek Coins*, chiefly from Syracuse, and a few paintings, including a Madonna by Antonello Panormita (1497).

To the N. of the cathedral is the *Library* (Pl. 8), with 9000 vols. and a few MSS., open 10-12.

From the S. angle of the Piazza del Duomo the Via Maniaci leads in 3 min. to the celebrated *Fountain of Arethusa* (Pl. B, 4, 5), which has recently been enclosed in a semicircular basin, adorned with papyrus plants. The nymph Arethusa, pursued hither from Elis by the river-god Alpheus, is said to have been metamorphosed by Diana into this fountain. The water is now salt, the result of an earthquake. The gate is opened, if desired, by the custodian (20-30 c.). — The *Passeggiata Aretusa* (Pl. A, 3, 4) affords a pleasant walk and a view of the harbour and Mt. Ætna.

The ruins of a so-called *Temple of Diana* (Pl. 15; B, 1) in the *Via Diana* (formerly Vico di San Paolo) are more probably those of a temple of Apollo. This very remarkable Greek temple, the front part of which recent excavations have brought to light, was a peripteral hexastyle of unusual length, and must have been flanked by at least nineteen columns on each side. A very early inscription on the highest step of the basement, unfortunately much mutilated, is supposed to refer to the foundation of the edifice and its dedication to Apollo, whose name it contains.

The other antiquities in the town (remains of baths, etc.) are of inferior interest. Among the numerous remains of mediæval architecture the *Palazzo Montalto* (Pl. 10; B, 2), with its beautiful transitional windows, deserves mention. — Above the Porta Marina are ornaments in the Saracenic style.



## II. ANCIENT SYRACUSE.

If time permit, the traveller should arrange his visit as follows. Drive in the morning to Fort Euryelus (p. 370; one-horse carr. about  $2\frac{1}{2}$  fr.; bargain advisable) or to Belvedere (p. 370; 3 fr.), where the carriage is dismissed. Visit the Telegrafo and descend in  $\frac{1}{2}$  hr. to Fort Euryelus again. Thence by a path following the ancient aqueduct (the custodian will show the beginning of the path), past the *Latomia del Filosofo*, to ( $1\frac{1}{2}$  hr) the *Neapolis*, the inspection of which should begin at the Amphitheatre (p. 368).

Syracuse was the largest of the Hellenic cities. Strabo states that its circumference was 180 stadia (20 M.). It consisted of five distinct portions:—

1. The island ORTYGIA (p. 364), the oldest part of the city.
2. The town on the precipitous coast to the N. of the island, called the ACHRADINA, one-half being situated on the plateau of limestone-rock, the other half between the latter and the great harbour, excluding a small portion on the N. bank of the small harbour which Dionysius had enclosed with a lofty wall and added to the island. To the latter belonged the *Small Harbour* (sometimes erroneously called the *Marble Harbour*), which lay between the wall and the island. — The W. wall of the Achradina (comp. the Map) may still be traced by the remnants which extend towards the S. from the tonnara of Santa Panagia. Near the point where the roads from Noto and Florida converge, the wall of the Achradina probably abutted on the *Great Harbour*, which was also flanked with quays. Towards the sea this secure part of the town, which could never be reduced by violence, was defended by a lofty wall. Here were the *Market* ('Agora') with *Colonnades*, the *Bouleuterion*, where the national assemblies were held, the *Pentapylon*, and the *Prytaneum*. The latter lay opposite to the island, to the right of the present road to Catania, where the *Timoleonteum*, a gymnasium with colonnades, containing the tomb of Timoleon, also rose.

It is not easy to determine with equal certainty the limits of the parts of the city which lay to the W. of the Achradina, on the plateau, which contracts as it ascends towards the Epipolæ or fortress.

3. TYCHE, on the N. side, named from a temple of Fortune.

4. The NEAPOLIS, situated to the S., on the terrace above the great harbour, descended during the Roman period to the plain as far as the left side of the road to Florida; it was named *Temenites* at the time of the Athenian siege. Here are situated the *Greek Theatre*, the so-called *Ara*, the *Roman Amphitheatre*, the *Palaestra* in the garden of Bufardeci, the *Latomie del Paradiso* and of *Santa Venera*, and the *Street of Tombs*.

5. The EPIPOLÆ, the highest point of the city, formed the W. angle of the trilateral plateau, and was so named by the Syracusans, as we are informed by Thucydides, from being on the top of or above (Greek ἐπιπολῆς) the rest of the city. At the time of the Athenian siege this point was as yet unconnected with the city,

although not left unguarded. The Athenians took it by surprise, constructed *Labdalon*, an intrenchment on the N. side, and intended to erect a wall extending from the harbour Trogilus in a curve round Achradina, Tyche, and the Temenites to the great harbour. Gylippus, however, by the construction of a cross-wall, rendered the undertaking useless, just as it was approaching completion.

The merit of surrounding these four districts by a *City Wall*, constructed of huge blocks of stone, is due to *Dionysius I.* The N. portion was probably erected about 402. Within 20 days, it is said, 60,000 workmen with 6000 yoke of oxen constructed 30 stadia ( $3\frac{1}{2}$  M.) of the wall, but the work was not completed till the year 385.

The whole of the enclosed space could not have been covered with houses, but every trace of buildings having completely disappeared, the only clue to the extent to which the ground was so occupied consists of the number of wells which still exist. Two vast *Aqueducts* supplied the city, one of which was fed, high among the mountains, by the *Butigliara*, an affluent of the Anapus, whence it conveyed the water by subterranean channels, several miles long, up to the level of the Epipolæ. It is there seen flowing near the summit uncovered, after which it is precipitated from the height near the theatre, and finally empties itself into the harbour. The other aqueduct descends from *Monte Crimiti*, the *Thymbris* of Theocritus, and also ascends to the level of the Epipolæ, after which it skirts the N. city-wall, sending several branches southwards to the Achradina. It then turns to the S. and proceeds along the coast. The course of this channel is traced by means of the numerous rectangular apertures hewn in the rocky plateau, in which, far below, flowing water is detected. As these openings (*spiragli*) do not occur for a long way between the Epipolæ and the other parts of the town, we may assume that this space was uninhabited. The Athenians cut off the supply of one aqueduct.

Crossing the fortifications of the inner, and then (7 min.) those of the outer town-gate, we come in 5 min. more to a circular space from which three roads diverge. That to the left leads to Noto (p. 314); that in a straight direction is the Florida road (p. 315), which leads to the railway-station and Fort Euryelus (comp. p. 370). The road to the right forks after a few hundred paces, the right and narrower branch leading to the Cappuccini (p. 371), and the left branch to Catania (p. 344). The latter divides the ancient city into two nearly equal parts: on the E. (right) lies the Achradina, on the W. (left) *Neapolis* and *Epipolæ*, to the N. *Tyche*. Our description begins with the more important and interesting W. half.

In the Bufardeci Garden, near the railway-station, the remains of a Roman palæstra, marked '*Ginnasio Romano*' on the Plan, were excavated in 1864. Among the interesting ruins are fragments of a handsome entablature. Beyond this is visible the wall of the Roman *Neapolis*, on the other side of which an ancient street has been discovered.

#### a. Western Portion.

Amphitheatre. Hecatomb Altar. Latomie del Paradiso and di Santa Venera. Theatre. Street of Tombs. Euryelus.

Comp. the Plans, p. 361.

In a meadow, a few hundred paces to the right of the above-named circular space outside the fortifications, we observe an upright column, four bases, and several recumbent columns. These are

probably fragments of the magnificent ancient forum (*Agora*). The large buildings close by are the *Steam Installation Works* for the electric lighting of the city. Not far from this column passes the road to Catania, from which the road to the Cappuccini immediately diverges to the right (see p. 371).

The Catania road then crosses the railway and ascends gradually. After  $\frac{1}{2}$  M., at the point where we observe the façade of the church of San Giovanni (p. 372) with its rose-window on the right, our road is crossed by another. Following the latter to the left we reach (5 min.) a small osteria and the house of the Custode delle Antichità. Adjacent is a Roman reservoir. The services of the custodian are necessary for the *Latomia del Paradiso*, the Amphitheatre, and Hiero's Altar only, but he also accompanies visitors to the Greek Theatre (fee  $\frac{1}{2}$ -1 fr.).

Opposite the custodian's house a path to the left leads in a few minutes to the **Amphitheatre** (closed), a Roman structure of the period of Augustus, 77 yds. in length and 44 yds. in width. Numerous blocks of marble from the ancient parapet lie scattered in the arena, some of them bearing inscriptions with the names of the proprietors of the seats which they adjoined; they date, however, from a restoration of the 3rd century.

About 150 paces farther on, to the left of the path, is the (closed) entrance to the great *Altar of Hiero II*. It is related of that monarch that he erected an altar which was a stadium (202 yds.) in length; and, this structure is probably the same, being 215 yds. in length and 25 yds. in width. Here probably were sacrificed the hecatombs of 450 oxen, which were annually offered to commemorate the expulsion of the tyrant Thrasybulus.

Opposite is the entrance (closed) to the **\*Latomia del Paradiso**, an ancient quarry hewn in the rock to a depth of 35-45 yds., and now overgrown with the most luxuriant vegetation. These *latomie*, which form one of the characteristics of Syracuse, yielded the material of which the city was built. Some of them are of later origin than the aqueducts. They were also used as burial-places, and they sometimes formed prisons for captive enemies who were compelled to work in them. On some of the isolated masses of rock traces of the guard-houses of the sentries are said to be still distinguishable(?). Adjoining the *Latomia del Paradiso* (entrance to the left of the gate) is the **\*Ear of Dionysius**, so named since the 16th cent., a grotto hewn in the rock in the form of the letter S, 210 ft. deep, 74 ft. in height, and 15-35 ft. in width, contracting towards the summit, and possessing a very remarkable acoustic peculiarity. The slightest sound in the grotto is heard by persons at the upper end, and produces a strong reverberation at the entrance. It is related of Dionysius that he constructed prisons with such acoustic properties that at a certain point he could detect every word spoken in them, even when whispered only, and this grotto has been arbitrarily

assumed to be one of these. The custodian will if desired awaken the echoes with a pistol (25 c.). The shape of the grotto is evidently due to the rounding of the adjoining theatre. — The neighbouring **Latomia di Santa Venera** has the most luxuriant vegetation.

The road then passes under the modern arches of the aqueduct, and leads to the right, past an osteria, to the **\*Greek Theatre**. This was the largest Greek structure of the kind, after those of Miletus and Megalopolis, and was erected in the 5th cent. B.C. It is hewn in the rock in a nearly semicircular form, 165 yds. in diameter. Distinct traces of forty-six tiers of seats are still visible, and it is estimated that fifteen more must have extended as far as the summit of the excavation. The nine *cunei* were intersected by a broad and a narrow *praecinctio*, on the former of which are seen various Greek inscriptions, recording the names of King Hiero, the Queens Philistis and Nereis, and Zeus Olympius, after whom the different compartments were respectively named. Philistis is supposed to have been the wife of Hiero II., and Nereis to have been his daughter-in-law. The eleven lower rows only were covered with marble. The hill on which the theatre stands commands a superb **\*\*VIEW**, particularly towards sunset, of the town, the harbour, the promontory of Plemmyrium, and the expanse of the Ionian sea.

Above the theatre is the *Nymphæum*, a grotto into which two water-conduits issue. Epitaphs were formerly inserted in the surrounding walls. To the N. is the entrance to the last sinuosity of the Ear of Dionysius (p. 368).

From the upper part of the theatre the rock-hewn *Street of the Tombs* (Via delle Tombe) ascends to the left. In the sides are numerous cavities and tomb-chambers, all of which have been despoiled of their contents and decorations. This route brings us in 5 min. to the summit of the desolate plateau, which the pedestrian may traverse to (1½-2 hrs.) Fort Euryelus (in the hot season this route is comfortable early in the morning only). We follow the broad path to the right, which follows the course of the ancient conduit, and soon contracts. To the left we enjoy a view over the plain in which lay the Roman Neapolis, with the sumptuous temples of Demeter and Persephone erected by Gelon in 480 with the proceeds of spoil taken from the Carthaginians. On the height which we now traverse were situated the ancient Neapolis and Temenites; and within the latter stood the Temenos of Apollo, with the statue of the god, which Verres attempted to carry off, and which was afterwards removed to Rome by Tiberius. On the right, farther on, we pass the *Bufalaro* hill, from the quarries of which Dionysius procured stone for the city-wall. It was here that the tyrant is said to have confined the poet and philosopher Philoxenus for having disparaged his verses (thence named *Latomia del Filosofo*).

The **CARRIAGE ROAD** to Fort Euryelus (carr., see p. 360) may be recommended even to walkers in preference to the route just

described. It coincides at first with the road to Florida. Those who have visited the Greek Theatre by carriage must, accordingly, return to the circular space mentioned at p. 367. — Beyond that point (to the W.) the railway from Syracuse to Modica crosses the road, and farther on the road to Canicattini diverges to the left. To the right is the new cemetery, beside which a road, 19 ft. wide and supported at many points by masonry, has been exhumed; this was probably used by processions from the temenos of Apollo to the temple of Proserpine. About  $1\frac{3}{4}$  M. beyond the circular space above mentioned the road to the Euryelus quits that to Florida. It then passes a mill, where the aqueduct and a path diverge to the right (comp. the Map), and approaches the fort from the W. in a wide bend.

\***Fort Euryelus** (now called *Mongibèllesi*) stands at the W. extremity of the ancient Epipolæ at the point where the N. and S. walls erected by Dionysius on the table-land converged. It terminates towards the W. in five massive towers, flanked with two deep fosses hewn in the rock. (The custodian, who keeps the key of the gate, is generally on the spot; his house, with a room open to visitors, stands to the N. of the towers. Gentlemen, however, may explore the different passages, from the E. side, without assistance.) From the first of these fosses diverge a number of subterranean outlets, connected with each other, and communicating with the great court behind the towers. Another subterranean passage leads to a fort situated on the line of the city-wall farther to the N. In the rocks opposite these apertures are hollows which were probably used as magazines. Those to the right contain inscriptions of letters or numbers, not yet deciphered. The rings cut in the stone for tethering horses are still visible in many places.

About  $1\frac{1}{4}$  M. farther on is the miserable village of *Belvedere* (poor Osteria), which lies on the narrow W. ridge extending from the hill of the Epipolæ towards the mountains, and beyond the precincts of the ancient fortifications. Beyond the village rises the "Telegrafo (615 ft.), a hill crowned with a conspicuous telegraph building (ascent to the roof permitted; no fee), and commanding an excellent survey of the site of ancient Syracuse. The view to the N., however, is still finer: to the left rises the Mte. Crimitti, the ancient *Thymbris*, on which one of the old aqueducts takes its rise; then Ætna in the distance; in the background, the mountains of the E. coast of Sicily, and more to the right the mountains of Calabria.

The N. side of the Epipolæ is bounded by the remains of the *Wall of Dionysius*, which active walkers may follow. Numerous fine views are obtained of both land and sea. At several points we encounter solitary olive-trees, in the shade of which a pleasant rest may be enjoyed. Halfway between the Euryelus and the point where the road to Catania intersects the city-wall probably stood the Athenian *Fort of Labdalon* (p. 367). In the valley below, on the sea, lay *Leon*, whence the Athenians stormed the Epipolæ. — Those who drive to the Euryelus and then visit the wall of Dionysius should order the carriage to meet them at the *Scala Greca* (p. 372).

b. *Eastern Portion.*

**Santa Lucia. Latomia de' Cappuccini. Villa Landolina. Latomia Casale. San Giovanni and the Catacombs.**

This part of the ancient city consists chiefly of the Achradina, remains of the fortifications of which may be traced on all sides. It is separated from the island of Ortygia by the *Small Harbour*, which Dionysius formed by throwing an embankment across the sea, and the narrow entrance of which was capable of being closed.

We may either follow the road diverging to the right from the Catania road near the solitary column (comp. p. 368), or we may effect a considerable saving by crossing the small harbour directly from the town-gate (10 c.). Those who follow the road will pass the so-called *House of Agathocles*, a Roman building in a garden to the left (probably part of a bath), and ( $\frac{1}{4}$  hr. from the gate) the landing-place of the boats, where remains of ancient boat-houses are still to be seen in the water. At this point the road divides. The right branch skirts the coast, crosses the railway-cutting by a bridge, and leads direct to the Capuchin monastery (25 min.; see below).

The left branch crosses the railway immediately, turns to the right, and leads towards ( $\frac{1}{4}$  M.) the conspicuous campanile of **Santa Lucia**, a church erected in the 11th cent. on the spot where the tutelary saint of the town is said to have suffered martyrdom, but frequently restored. The W. Portal is the only part of the original church still existing. Over the high-altar, the Entombment of the saint (quite ruined), ascribed to Caravaggio. A passage from the S. transept leads past an entrance to the catacombs to a *Round Church*, partly subterranean, containing a statue of Santa Lucia, of the school of Bernini. — To the left of the church a road leads to (8 min.) San Giovanni (see p. 372).

Passing to the right of Santa Lucia, and turning to the right again after 10 min., above the cypress-planted modern cemetery (*Hypogeum*; in and near which extensive foundations, perhaps of the Temple of Ceres, have been recently discovered), we reach (5 min.) a suppressed *Capuchin Monastery*, now a farm. Beyond is the Hôtel Villa Politi (p. 360). The neighbouring **Latomia de' Cappuccini** is one of the wildest and grandest of these ancient quarries, and it was here probably that the 7000 captive Athenians languished. A monument to Mazzini was erected here in 1872 (fee).

We retrace our steps, but after 5 min., above the cemetery, we go straight on by a low wall, and in 5 min. more reach a road ascending to the upper Achradina. Following this road to the left between garden-walls for 5 min., we reach the **Villa Landolina** (last door on the right), the property of Principe Trelani, situated in a small latomia, and containing the tombs of the German poet *A. von Platen* (d. 1835) and other Protestants. — A few paces farther on we reach a road coming from Santa Lucia; we follow it to the right, and turning to the right again after 3 min. we observe the façade of San Giovanni before us. — Those who do not visit the Villa Landolina cross the road mentioned above, which ascends to the Achra-

dina, and go straight on. On the right, after 5 min., is the *Latomia Casale*, in which the Marchese Casale has laid out a flower-garden (now neglected). — From this point we observe the Catania road, and to the left the church of San Giovanni.

**San Giovanni** was founded in 1182, but afterwards frequently restored, so that parts of the W. façade, remarkable for its rose-window, and the porch are all that remain of the original building. A flight of steps descends from the church to the *Crypt of St. Marcian*, which dates from the 4th century. This lower church, built in the form of a Greek cross, is one of the most ancient in Sicily, and stood in connection with the Catacombs. On each side is an apse, except on the W., where it is approached by steps. It contains the tomb of St. Marcian, who is said to have suffered martyrdom, bound to one of the granite columns now placed here. On the walls are the remains of old frescoes. According to the legend St. Paul preached here when he landed and tarried three days in Syracuse (Acts, xxviii. 12).

Near San Giovanni is the entrance to the Catacombs (enquire for the custodian at San Giovanni; fee 1 fr.). — The **Catacombs** of Syracuse are among the most imposing burial-places of the kind known. The part usually visited extends under the anterior terrace of the Achradina in one story, which has been partially excavated for a distance of about 100 yds. It dates from the 4th cent. A.D., and not from an ante-Christian period as sometimes supposed. The large circular chambers, among which the 'Rotonda d'Antiochia' is the most notable, are a peculiarity of these catacombs. Of the mural decorations few traces are now left. — The upper story of the catacombs in the adjacent *Vigna Cassia* dates also from the 4th cent., but the lower story, to which access is difficult, is earlier and seems to be very extensive. Other early-Christian tombs have been found between Santa Lucia and the *Latomia de' Cappuccini*.

The Catania road passes a few hundred paces to the W. of San Giovanni; and we reach it at the point where the path to the Amphitheatre and the Greek Theatre (p. 369) diverges. — About 5 min. to the N. of that point, to the left of the road, are the so-called *Tombs of Timoleon* and of *Archimedes*, with late-Doric façades, and arbitrarily named. The tomb of Archimedes, which was re-discovered by Cicero, was probably outside the town.

If time permits, the traveller should not omit to follow the Catania road to the N. as far as the point where it intersects the ancient fortifications of the *Tyche* quarter and descends to the coast (*Scala Greca*), 4 M. from the town-gate. The \*View thence of the sea and Ætna is one of the finest near Syracuse. — We may then follow the hills to the right as far as the Tonnara of Santa Panagia, and skirt the upper margin of the picturesque gorge, overgrown with oleanders. From the S.E. end of the gorge a fine view is obtained of Mt. Ætna. We then return along the E. boundary of the Achradina,

the fortifications of which are still partly traceable. This walk (to the Latomia de' Cappuccini) takes  $1\frac{1}{2}$ -2 hrs.

A charming WALK is afforded by a circuit of the various Latomie, looking down upon them from above. We begin with the Latomia de' Cappuccini, and proceed thence to the Latomie Casale, Santa Venera (Targia), Greco, and Paradiso. An interesting view of the Latomia Targia is obtained from a modern aqueduct, on which we may walk. For this excursion a good guide is requisite; the detour viâ San Giovanni may be avoided by traversing the Abela property.

When the sea is calm, a pleasant \*EXCURSION BY BOAT ( $1\frac{1}{2}$ -2 fr.) may be taken to the caverns in the coast of the Achradina, situated beyond the rocky islets of the *Due Fratelli*, between the small harbour and the *Capo Santa Panagia* (the *Grotta di Nettuno* and others).

### III. THE ANAPO, OLYMPIEUM, AND CYANE.

This excursion takes 3-4 hrs., and is usually made in a boat with three rowers (to the Cyane Fountain 6-8 fr. and fee). If the sea is rough, travellers may prefer to drive to the mouth of the Anapo. The trip up the river is pleasant, but very troublesome for the boatmen owing to its narrowness and the thickness of the water-plants. About halfway the railway crosses the river. Walkers may ascend by a small embankment on the right bank of the Anapo, and then, beyond the railway, on the right bank of the Cyane as far as the papyrus-plants, but the spring itself, on account of its marshy environs, can be reached by boat only. — The two columns of the Olympieum (of no great interest) may be visited either in going or returning. The hill can be approached only on the E., N., or N.W. side, as the ground on the other sides is very marshy.

The road to Noto, which leads to the S.W. of the circular space mentioned at p. 367, runs at first within a short distance of the shore of the Great Harbour, traversing the swamps of *Syraco* and *Lysimelia*. Beyond the 2nd kilomètre-stone ( $1\frac{1}{4}$  M.) it crosses the *Anāpo* (*Anapus*), which rises on the hills to the W. and falls into the harbour of Syracuse after a winding course of about 16 M.

On a height (60 ft. above the sea), a little to the S.W. of this point, not far from the confluence of the two streams, stands a conspicuous and solitary pair of columns. A rough road leads towards them from the Anapo bridge in 10 min., but before it enters a hollow we take a footpath to the right. These very mutilated columns, to which the path does not lead the whole way, stand in the middle of the fields, and now form the sole remains of the famous **Olympieum**, or temple of the Olympian Zeus, dating from the earliest Syracusan period (peripteral hexastyle). Gelon provided the statue of Zeus, the beauty of which is extolled by Cicero, with a golden robe from the spoil of Himera, which Dionysius I. removed as being 'too cold in winter, and too heavy for summer'. — As this was a point of strategic importance, it was usually made the basis of operations when the city was besieged. In 493 Hippocrates of Gela established his headquarters here. At the beginning of the Athenian siege (415) the Olympieum was taken by Nicias by a *coup-de-main*, but fearing the wrath of the gods he did not venture to take possession of the treasures it contained. At a later period

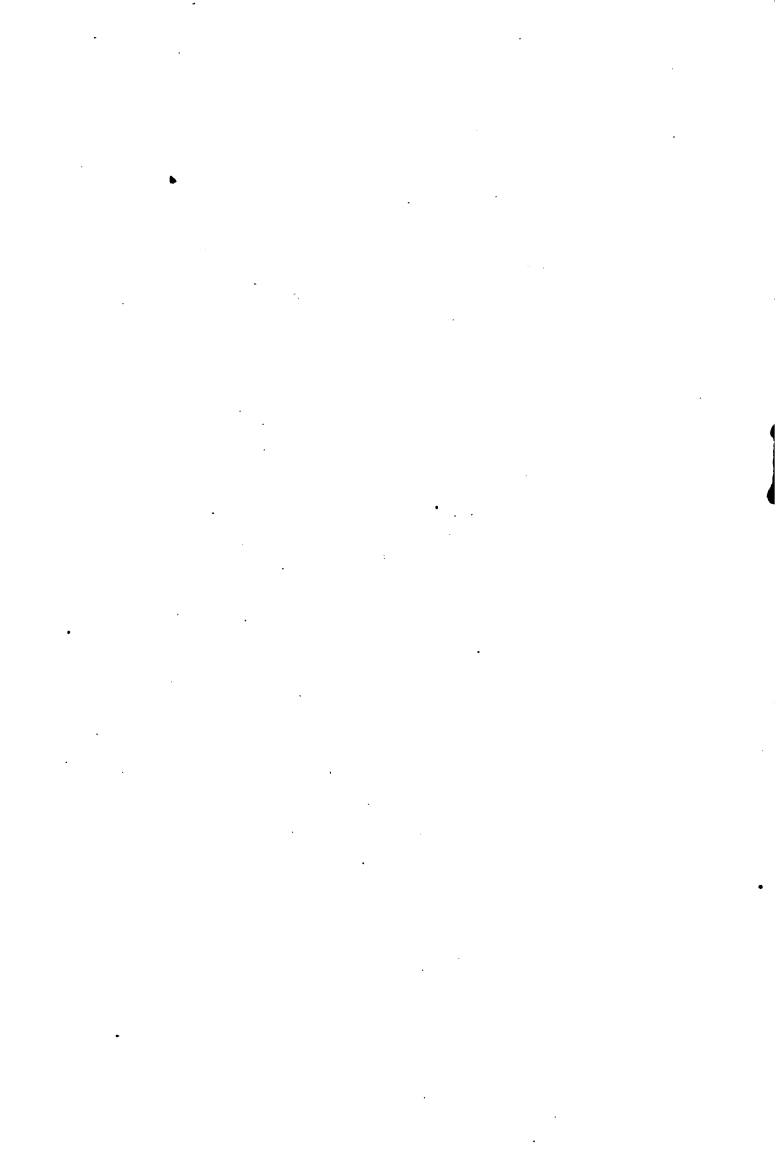


the Syracusans fortified it and surrounded it with a small fortified town (*Polichne*); but this did not prevent Himilco in 396 and Hamilcar in 310 from pitching their camps here; and in 213 Marcellus succeeded in gaining possession of the spot. The surrounding marshes, however, were fraught with peril to the besiegers. Fine \*View of Syracuse. Near the Olympieum were situated the handsome tombs of Gelon and his self-sacrificing wife Damarata.

The hill on which the Olympieum stands is washed on the W. by the *Cyane Brook*, the upper part of which is remarkable for the great luxuriance of the surrounding vegetation. On both banks, particularly in autumn, rise lofty papyrus-plants, some of them 20 ft. in height, planted here by the Arabs, and imparting a strange and almost tropical character to the scene. The stream has its source in the **Fountain of Cyane**, the 'azure spring', into which the nymph of that name was metamorphosed for opposing Pluto when he was carrying Proserpine to the infernal regions. The Syracusans used to celebrate an annual festival here in honour of Proserpine. The clear spring, which abounds with fish, and is bordered with papyrus, is now called *La Pisma*.

From Syracuse to *Modica*, see p. 313; to *Floridia* and *Palazzolo*, p. 315.

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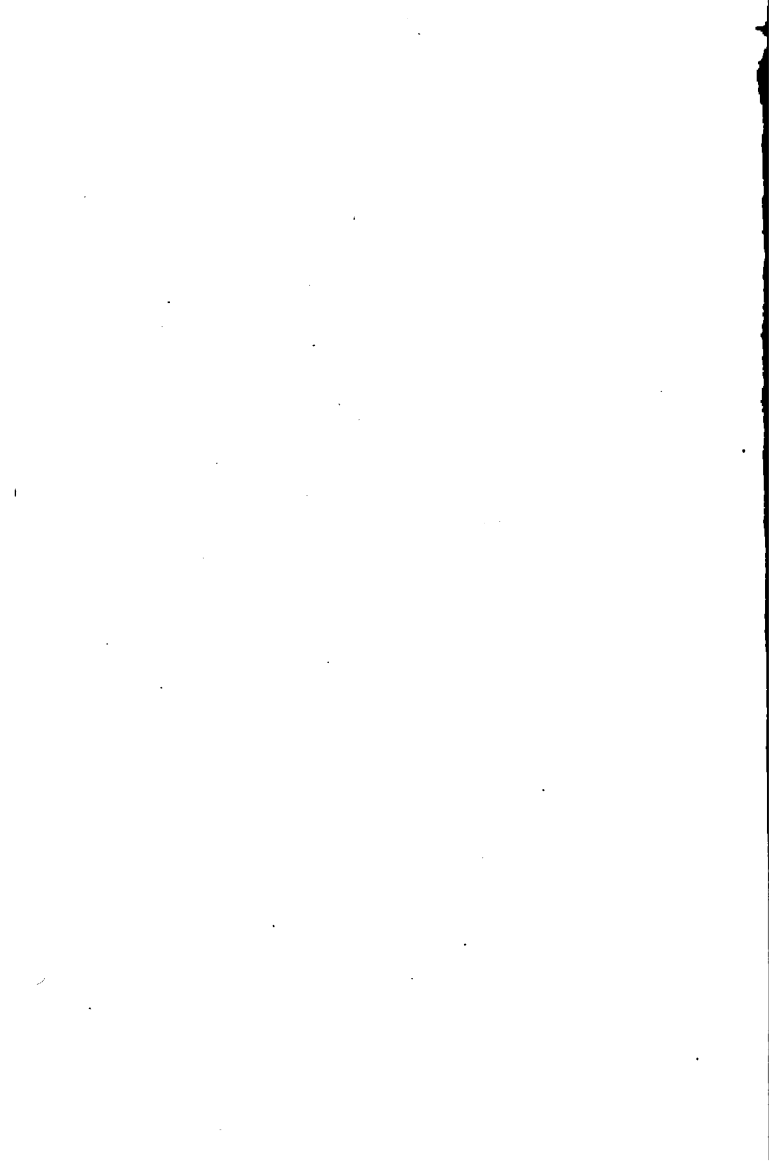






Scale





## IV. SARDINIA. MALTA. TUNIS. CORFU.

41. Sardinia . . . . .	375
a. From Golfo degli Aranci to Cagliari . . . . .	378
From Chivivani to Tirso, 378. — From Macomer to Bosa; to Nuoro, 379. — Excursions from Oristano: Tharros; Milis; Fordungianus, 380.	
b. Cagliari and its Environs . . . . .	381
From Cagliari to Capo Sant' Elia; to Quartu; to Pula and Nora, 384, 385.	
c. Iglesias and S.W. Sardinia . . . . .	385
Monte Murganai, 385. — Temple of Antas, 386. — From Iglesias to San Antioco, 386.	
d. From Cagliari to Tortoli and to Sorgono . . . . .	387
Punta Bruncu Spina, 388.	
e. From Chivivani to Sassari and Porto Torres . . . . .	388
Environs of Sassari. Osilo; Sennori; Alghero, 390.	
42. Excursion to Malta . . . . .	391
43. Excursion to Tunis. Carthage . . . . .	396
From Tunis to Utica, Zaghuan, etc. 403, 404.	
44. Excursion to Corfu . . . . .	405

### 41. Sardinia.

**STEAMBOATS.** The steam-traffic to and from Sardinia is wholly in the hands of the '*Navigazione Generale Italiana*'. The only line of importance for travellers is that between *Civita Vecchia* and *Golfo Aranci* (10 hrs.). Steamers ply daily from *Civita Vecchia* at 5 p.m., and from *Golfo Aranci* at 8 p.m. (1st cl. fare 52 fr. 10 c., incl. 5 fr. for provisions, which need not be included in the fare for the return-voyage). — *Cagliari* also may be reached by slower steamers once a week from *Genoa* and *Leghorn*, *Naples*, *Palermo*, and *Tunis*. — The harbours on the E. coast are visited by a coasting-steamer once a week, those on the W. coast once a fortnight. — Return-tickets, valid for 12 days, for Cagliari, Iglesias, Sassari, and Terranova, may be obtained in Rome.

**Sardinia** (Ital. *Sardegna*, Greek *Sardo*), situated between 38° 51' and 41° 15' N. latitude, and separated from Corsica by the Strait of Bonifacio, is, next to Sicily, the largest island in the Mediterranean. Its length from N. to S. is 172 M., its breadth from E. to W. 70 M., area 9300 sq. M., population (in 1897) 761,148. The mountains, corresponding in direction with those of Corsica, stretch from N. to S. and cover nine-tenths of the island; their chief formation, especially in the N. portion, is granite, next to which are tertiary rocks, here and there interrupted by extinct volcanoes. The highest summit is the *Bruncu Spina* (6280 ft.) in the *Gennargentu Mountains*. There are no rivers of importance. The coast is somewhat monotonous and uninteresting; the finest part is on the S. side, where the Bay of Cagliari is situated. Several smaller islands lie off the coast: *Asinara*, *La Maddalena*, *Caprera* (the former residence of Garibaldi), and *Tavolara*, to the N.; *San Antioco* and *San Pietro*, to the S.W. Sardinia was once one of the granaries of Carthage and afterwards of Rome, but now a large proportion of the soil is uncultivated, whilst about one-fifth of the area is clothed with forest. Cattle, oil (chiefly from Bosa), and wine are exported, several different varieties of the last being produced, including a white wine like sherry. The chief exports, however,

are the products of the mines, the most important of which are *Montevecchie* (lead), *Montepont* (lead and zinc), and *La Duchessa* and *Buggerru* (cadmia), the united yield of which amounts to about 80,000 tons yearly. Silver is produced in *Montenarba* (to the annual value of upwards of  $1\frac{1}{2}$  million francs), and antimony in *Su Suergiu* (about 350-400 tons yearly). The malaria, or *Intemperie* as it is called here, renders the island, with the exception of the larger towns, uninhabitable for strangers from July to October. Fever, which prevails principally on the low ground, frequently extends its ravages to a considerable height, in consequence of which the mines are deserted during the period above mentioned. The natives, however, appear to be habituated to dangers which would often prove fatal to strangers. The principal precaution they use consists in wearing fleeces, a usual costume of the Sardinian shepherds.

The Sardinians, who are of the same race as the Corsicans, and probably belong to the Iberian family, more resemble the Spaniards than the Italians in character, and this peculiarity was doubtless confirmed by the long duration of the Spanish supremacy. Their demeanour is grave and dignified compared with that of the vivacious Italians, and they are noted for their chivalric sense of honour and their hospitality. The national costume is gradually becoming less common. The language retains many Latin words and forms; e.g. *mesa* = tavola (table), *domus* = casa (house), *caseo* = *formaggio* (cheese), *dies* = giorno (*bona dies*, good day), *est* = è (is), *sunt* = sono (are). Strangers find it difficult to understand the country-people, but there are usually some who speak Italian in each village.

The antiquities of Sardinia that date from the periods of the Carthaginian and Roman supremacy or from the middle ages are far inferior to those of Italy and Sicily. Unusual interest, however, attaches to the curious relics of a far more remote and even pre-historic epoch. These are the so-called *Nuraghi*, conical monuments with truncated summits, 30-60 ft. in height, 35-100 ft. in diameter at the base, constructed sometimes of hewn, and sometimes of unhewn blocks of stone without mortar. They are situated either on isolated eminences or on the slopes of the mountains, seldom on the plains, and usually occur in groups. They generally contain two (in some rare instances three) conically vaulted chambers, one above the other, and a spiral staircase constructed in the thick walls ascends to the upper stories. These enigmatical structures have been variously described as temples, tombs, forts, and even dwellings, but the most prevalent conjecture now is that they were erected by the aboriginal inhabitants of the island as places of refuge in case of hostile attacks. The Giants' Graves (*Tumbas de los Gigantes*), oblong piles of stones 3-8 ft. in breadth and 15-36 ft. long, are believed to belong to the same remote period and to be really monumental tombs. The *Perdas Attas*, or *Perdas lungas*, monuments of stone corresponding to the Celtic menhirs and dolmens, are of much rarer occurrence in Sardinia.

**Travelling.** The most suitable season for a visit to Sardinia is from the middle of April to the middle of June. The system of RAILWAYS (640 M. in 1899, of which 385 were narrow-gauge) has gradually pushed its way into numerous districts formerly accessible only by carriage or on horseback. DILIGENCES run on the principal highroads daily but are not recommended. Good two-wheeled vehicles, known as *Saltafossi*, with excellent horses, are usually to be obtained at moderate prices. — Inns, which are to be found only in the larger towns and villages, are very mediocre, and away from the railways are sometimes quite intolerable. Travellers are thus frequently obliged to seek accommodation in private houses or are dependent upon private hospitality, which is usually accorded with cordiality and courtesy. Letters of introduction are therefore most desirable for the more out-of-the-way districts. — Public security, as recent occurrences testify, cannot be everywhere guaranteed.

**History.** Of the more civilised nations of antiquity the *Phœnicians* were the earliest settlers in Sardinia. The roads of *Caralis* (Cagliari) and *Sulcis* (San Antioco) afforded shelter to the Phœnician ships when overtaken by storms on their way to Tarshish; and the *Carthaginians* ultim-

ately subdued the greater part of the island. During their supremacy, and even during that of their successors the Romans, the interior of the island preserved its independence to some extent. Traces of the Phœnician epoch are recognisable in a few Punic inscriptions still extant, and in the scarabæi, or stones cut in the form of beetles and worn in rings, presenting a thoroughly Oriental appearance. [The innumerable little distorted figures of bronze, formerly taken for Phœnician idols, are probably forgeries.] In B.C. 238, shortly after the First Punic War, Sardinia was wrested from the Carthaginians by the Romans, who found it an invaluable acquisition on account of the productiveness of its fields and its mines. Condemned criminals, and subsequently numerous Christians, were compelled to work in these mines. The Romans themselves shunned the island as being unhealthy and imperfectly cultivated, whilst they manifested little partiality for the proud and independent spirit of the natives, which neither war nor persecution could entirely extinguish. Great numbers of the inhabitants were brought to Rome and sold as slaves at a merely nominal price, for even during servitude they maintained their indomitable character and formed no very desirable acquisition to their purchasers (whence the Roman expression *Sardi venales*, 'as cheap as a Sardinian').

In 458 the Vandals made an expedition against Sardinia from Africa and conquered the island. Under Justinian, in 533, it was recaptured for the Eastern Empire. The weakness of the latter, combined with the unremitting attacks of the Saracens, favoured the gradual rise of Native Princes, who recognised the pope as their patron and protector. When at length the Arabs began to establish themselves permanently in the island, John XVIII. preached a crusade (1004) against the infidels, promising to bestow the island on those who should succeed in expelling them. This was effected by the united efforts of the Genoese and Pisans, and their rival claims were decided in favour of Pisa in 1025. The island was divided into four districts, Cagliari, Torres or Logudoro, Gallura, and Arborëa, which were presided over by *Giudici* or judges. Neither Genoa, however, renounced her claim, nor the papal see its supremacy; and the Giudici, profiting by these disputes, succeeded meanwhile in establishing themselves as independent princes, and governed the island in accordance with its national laws and customs. In 1297 Boniface VIII. invested the kings of Aragon with Sardinia, and they, after protracted struggles, succeeded in putting down the pretensions of Genoa, as well as those of Pisa. The most distinguished of the native princes was the Giudichessa Eleonora of Arborea (d. 1404), whose contests with Aragon and whose code of laws, the *'Carta de Logu'* (del luogo), attained great local celebrity. In 1455 a parliament (Cortes) was established, consisting of three estates (stamenti), the nobles, the clergy, and the towns, whose principal business was the voting of taxes. Under Ferdinand the Catholic in 1479 the native princes were deprived of their independence, and the island was now governed, to the universal satisfaction of the inhabitants, by Spanish Viceroy. After the War of Succession Spain was compelled by the Peace of Utrecht, in 1714, to surrender the island to the House of Austria, who in 1720 ceded it to Victor Amadeus II., Duke of Savoy, in exchange for Sicily. Thenceforth Sardinia participated in the fortunes of this family, and afforded it refuge and protection during the supremacy of Napoleon. A determined attack on the island by the French, accompanied by Buonaparte himself, in 1793, proved a signal failure. In consequence of the Treaty of Paris in 1720 the Duke of Savoy assumed the title of King of Sardinia, which was exchanged in 1861 for that of King of Italy.

LITERATURE. The principal work on Sardinia is by Count Alberto Ferrero della Marmora and is entitled *'Voyage en Sardaigne ou Description statistique, physique et politique de cette Isle'* (Paris et Turin, 1839-60, 5 vols.). The 'itinerary' from this work has been republished in Italian by Spano (Cagliari, 1883). An admirable *'Carta dell' Isola e Regno di Sardegna'*, in two sheets (1845, with additions down to 1860, price 4 fr.), has also been published by Della Marmora. A good account of the geology of the island is given in a German work by G. vom Rath (*'Zwei Reisen in Sardinien'*). Comp. also *Sardinia and its Resources*, by Robert Tennant



(London, 1886); *Sardinia and the Sardes*, by C. Edwardes (London, 1889); and *Nuovo Itinerario dell' Isola di Sardegna*, by Pasquale Cugia (Ravenna, 1892, 2 vols.; 6 fr.). The last is uncritical and not wholly original, but is rich in material and convenient.

### a. From Golfo degli Aranci to Cagliari.

190½ M. RAILWAY in about 12½ hrs. (fares 84 fr. 75, 24 fr. 35, 13 fr. 95 c.). There is one through-train daily, which awaits the arrival of the mail-steamer from Civit  Vecchia, unless the latter is more than an hour late. When the boat is late travellers can proceed by the second train only as far as Macomer.

The starting-point of the chief railway in Sardinia is *Golfo Aranci-Marina*, on *Capo Figari*, which bounds the Gulf of Aranci on the N. The trains start from alongside the steamers. — ½ M. *Golfo Aranci-Stazione* (Railway Restaurant, with rooms, 2 fr.). — 6 M. *Marinella*. The train traverses a rocky and uninhabited district.

14 M. *Terranova-Pausania* (*Albergo del Commercio*, unpretending; Brit. vice-consul, *G. Tamponi*; Lloyds' Agent, *B. Tamponi*), a town with 3600 inhab., on the E. coast, occupies the site of the ancient *Olbia*. The garden of the Tamponi family contains a few traces of the ancient town-walls and numerous Roman milestones and other Latin inscriptions. The unimportant harbour, touched at by the coasting-steamer (p. 374), commands a beautiful view of the Golfo di Terranova (the *Portus Olbianus* of the ancients), sheltered by the islet of *Tavolara*. The interesting church of *San Simplicio*, immediately beyond the station to the right, dates from the Pisan period.

20½ M. *Enas*. — 28 M. *Monti*. A branch-line (25 M. in about 2 hrs.) runs hence to *Tempio*, with 11,200 inhab., formerly the capital of the district of Gallura, and now the seat of a sub-prefect and of a bishop. Above *Tempio* rise the *Monti di Limbara*. — 38 M. *Berchidda*; 44 M. *Oschiri*; 55 M. *Ozieri* (see below).

58 M. *Chilivani* (*Rail. Restaurant*) is the junction for *Sassari* and *Porto Torres* (p. 390), and for a narrow-gauge line to *Tirso*.

FROM CHILIVANI TO TIRSO, 49 M., railway in 6½-7¼ hrs. — 6 M. *Ozieri* (see above), a town of 8600 inhab., the seat of a sub-prefect, situated in a fertile, cattle-rearing district. Beyond (8 M.) *Vigne* the line ascends in wide curves to (15 M.) *Pattada* (2210 ft.), its highest point, and then rapidly descends to the valley of the *Tirso*, the largest river in Sardinia, a verdant region dotted with oak-trees. — 19½ M. *Buddus *; 23½ M. *Ossidda*; 29 M. *Benetutti*; 34 M. *Bultei*; 36 M. *Anela*. — 39 M. *Bono* (Inn), finely situated in the *Tirso* valley at the foot of *Monte Rasu* (4130 ft.), is noted for the handsome costume of the women. — 42 M. *Bottida*. On a precipitous hill to the right is the picturesque ruined castle of *Burgos* (12th cent.; fine view), 2¼ hrs. walk from *Bono*. — 43 M. *Burgos-Esportato*; 46 M. *Ilorai*. The railway now descends to the floor of the valley and at (49 M.) *Tirso*, situated in a barren, malarious region, joins the line from *Bosa* to *Macomer* and *Nuoro* (p. 379).

The next station in the direction of Cagliari is (63 M.) *Mores*. — At (71½ M.) *Torralba* are the remarkable nuraghi of *Santu Antine* and *Oes*, the former of which had three stories. — 74 M. *Giave*. — 79 M. *Bonorva*, an agricultural and pastoral town with 6200 inhab., situated in a district at one time infested by brigands. The

train ascends in curves through three tunnels to the plateau of *La Campeda* (2230 ft.), which forms the boundary between the two Sardinian provinces of Sassari and Cagliari. — Beyond (89½ M.) *Campeda* we descend again to —

95 M. *Macomer* (1870 ft.; *Albergo & Ristorante Macomer*, at the station, R. 3 fr.; travellers arriving in the evening should secure rooms in advance, as trains from four directions stop here for the night; *Alb. & Tratt. Toscana*, in the town, unpretending), a small town with 2700 inhab., is the junction of narrow-gauge lines to Bosa and Nuoro (see below), the station for which lies about 50 paces from the main-line station. The town is situated on a barren plateau of basaltic trachyte on the slope of the mountains of the *Catena del Marghine*, commanding distant views of the Gennargentu and other peaks of the central chain. Near it probably lay the ancient *Macop-sisa*. In front of the church are three Roman milestones, found in the neighbourhood; the Roman road from Carales (Cagliari) to Turris (Porto Torres) passed this way.

No district in Sardinia contains such a number of *NURAGHI* as the environs of Macomer. These monuments are sufficiently conspicuous, but as they are often difficult of access owing to the rank grass and underwood surrounding them, the services of a guide will be found acceptable. The \**Nuraghe di Santa Barbara*, about 2 M. to the N. of the town, in the shape of a cone upon a lofty square base, is in an excellent state of preservation. Other similar monuments are the *Nuraghe de sa Passada*, 6 M. to the S.W., and the *Nuraghe Tamuli* (much injured), 4½ M. to the W. of Macomer. About 50 paces to the E. of the Tamuli, and partly concealed by thistles, are six cones of stone (*sas pedras marmuradas de Tamuli*), 5 ft. in height, three of them with women's breasts.

FROM MACOMER TO BOSA, 30 M., two trains daily in 3¼ hrs. — Stations: *Sindia*, *Tinnura*, *Tresnuraghes*, *Nigolosu*, *Modolo*. — 30 M. *Bosa* (Inn), a seaport with 6700 inhab., is the seat of a bishop, and occupies the site of a Roman town of the same name, on the Temo, 1¼ M. from its mouth (coasting-steamer, see p. 375).

FROM MACOMER TO NUORO, 38½ M., two trains daily in 3½ hrs. — The nuraghe of Santa Barbara appears on the left soon after we quit Macomer, and many others are seen farther on. — 2½ M. *Birori*, also a station on the main line; 5½ M. *Bortigali*. — 8 M. *Silanus*, to the left of which is a fine nuraghe. 10½ M. *Lei*; 13 M. *Bolotana*. We traverse a barren and malarious region to (16 M.) *Tirso*, where we join the line from Chilivani (p. 378). — 25½ M. *Orotelli*. From (27½ M.) *Onniferi* a diligence runs daily *viâ Orani* to (4 hrs.) *Gavot*, which is within 6 hrs.' ride of *Sorgono* (p. 388) *viâ Ovodda*. — 35 M. *Prato*. — 38½ M. *Nuoro* (*Alb. Etrusco*, R., L., & A. 1-1½ fr.; *Caffè* near the Piazza Pubblica, a town with 6800 inhab., situated on the slope of a hill (1905 ft.), is the seat of a sub-prefect and of a bishop. Picturesque costumes. Diligences ply hence daily in 4¼ hrs. *viâ Paludi* and *Galtelli* to the seaport of *Orosi* (Lloyd's Agent, F. S. Guiso; coasting-steamer, p. 375), the *Cedrinus* of the ancients; and in 6 hrs. *viâ Orune* to *Bitti*.

101 M. *Birori* (see above); 103½ M. *Borore*. The train rapidly descends. To the right of (109 M.) *Abbasanta* is the well-preserved nuraghe of *Losa*. Several other nuraghi and tumuli are seen farther on. 114 M. *Paulilatino*. — Beyond (120½ M.) *Bauladu* we obtain a fine view, to the right, of the *Campidano Plain*, which the train enters at (125 M.) *Solarussa*. The vegetation now assumes a more

African character; cacti take the place of heaps of stones to mark the boundaries of fields. A few palms appear. The excellent white wine known as *Vernaccia* is produced near Solarussa. — The train crosses the Tirso and reaches (128 M.) *Simaxis*, whence a road leads to Fordungianus (see below).

132 M. *Oristano* (*Railway Restaurant; Albergo & Ristorante Eleonora*, with caffè, in the Piazza del Mercato, R. 3 fr., cuisine good but not very clean; *Alb. Industriale*, above a caffè, in the Piazza, *Sig. Giuseppe Seu*, also in the Piazza, has excellent rooms to let), a town with 7100 inhab. and important potteries, the seat of an archbishop, is situated on the *Tirso*, in a marshy district at the N. end of the Campidano plain. It occupies the site of the ancient *Othoca*, the former capital of the district of *Arborea*. Several towers of the mediæval fortifications are still standing, the finest being that in the Piazza del Mercato (where interesting local costumes may be seen on market-days). The *Cathedral*, of the 18th cent., contains several pictures by Marghinotti, a modern Sardinian artist. The Piazza del Municipio is embellished with a marble *Statue of Eleonora d'Arborea* (p. 377), by Magni of Florence.

EXCURSIONS. Tharros, about 10½ M. to the W., may be reached by carriage in 2¼ hrs. (5 fr.; provisions should be taken). The road crosses the Tirso and in ¾ hr. reaches (4½ M.) *Cabras*, a village on the salt lake (stagno; excellent fishing) of the same name, with the ruins of a castle where Eleonora of Arborea first accorded the charter of liberty (*Carta de Logu*) to her subjects. To the W., between the sea and the stagno, the sandy peninsula of *Sinis* terminates in the *Promontory of San Marco*, where the ruined abbey-church of *San Giovanni de Sinis* approximately indicates the site of the ancient Phœnician town of *Tharros*, of which a few scanty remains are left. Farther to the S., on the coast, is situated the *Necropolis*, destroyed by years of ruthless treasure-seeking.

Another excursion (by carriage in 2½-3 hrs.) is to the ruins of the Roman town of *Cornus*, situated on the coast, 13 M. to the N.W.

A still more attractive excursion (carr. in 1¾ hr.) is that to *Millis*, a village situated about 11 M. to the N., at the base of *Monte Ferru* (3440 ft.), celebrated for its orange-plantations, which perfume the air far and near. The largest of these, the *Bosco di Villastor*, belongs to the Marchese Boyl (no adm. to the château in the village) and contains about 500,000 orange and lemon trees, sheltered from the wind by huge ivy-wreathed elm and laurel trees. — The inhabitants of *Millis* and those of the neighbouring village of *San Vero Millis* are met with on foot and on horseback in their distinctive costumes in all parts of Sardinia, hawking fruit, reed-baskets, etc.

To Fordungianus, about 14 M. to the N.E., by carriage in 3 hrs. — The modern village (no inn) occupies the site of the ancient *Forum Trajani*, the greater part of which lies 3-6 ft. below the present level of the soil. Relics of antiquity are seen on every side. Near the river is a thermal spring, with the remains of the Roman baths. On the opposite bank, on the way to *Villa Nuova*, are the scanty ruins of an amphitheatre. The Casa del Comune in Fordungianus contains a collection of antiquities. From this point to *Tonara* or *Aritzo* at the base of Gennargentu is a day's ride (comp. p. 388); road to the station of *Simaxis* (see above).

Beyond Oristano the railway to Cagliari skirts several marshy lakes separated only by narrow strips of land from the Bay of *Oristano*. — 142 M. *Marrubiu*, 1¾ M. to the S. of which lies *Terralba*, from the 12th to the 16th cent. the seat of a bishop who now resides at *Ales*, between San Gavino and Laconi. — 147 M. *Uras*, in a fertile

plain at the base of the volcanic *Monte Arci*, the scene of a victory gained by the Marchese d'Oristano over the Spanish viceroy in 1470. — 153½ M. *Pabillonis*. To the left is the castle of *Monreale*, once the seat of the Giudici of Arborea, still in excellent preservation. — 159 M. *San Gavino*, whence a mineral-line diverges to the important lead-mine of *Montevecchio*. Saffron is largely cultivated here. — 163 M. *Sanluri* is a large village where in 1409 King Martin II. of Sicily, a scion of the house of Aragon, defeated Brancaloneo Doria, husband-of Eleonora (d. 1404) and her heir in the government of Arborea; 167 M. *Samassi*, whence an omnibus plies daily to Laconi (p. 388). — 171 M. *Serramanna*; 174½ M. *Villasor*. The village of *Monastir*, with graves of the stone age, lies on the volcanic hill to the left. — From (180 M.) *Decimomannu* a branch-line diverges to Iglesias (p. 385). — 182 M. *Assemini*. The line now skirts the *Stagno di Cagliari* (on the right). — 185 M. *Elmas*. On the lime-stone slopes to the left, just before Cagliari, lies the necropolis of the ancient Carales (see below). — 190½ M. *Cagliari*.

### b. Cagliari and its Environs.

**Hotels.** ALBERGO SCALA DI FERRO, R., L., & A. 2-2½ fr., with good restaurant; ALBERGO & RISTORANTE D'ITALIA, Largo Carlo Felice 21, clean and not dear; EUROPA, at the harbour; QUATTRO MORI, R. from 2 fr. — **Restaurant.** *Terrapieno*, Viale de Terrapieno. — **Cafés.** *Montenegro*, Piazzetta Martiri d'Italia; *Elvesta*, Via Roma. — **Confectioners.** *Clavos*, *Rizzi*, & Co., Piazza Yenne 2.

**Baths.** *Bagni Cerruti*, Via Darsena 12. — Sea-baths: *Stabilimento Devoto*, on the road across the Plaia, a little before the Ponte delle Scaffa (p. 385); *Stabilimento Carboni*, nearer the town.

**Theatres.** *Teatro Civico*, in the Castello; *Teatro Cerruti*, Viale Umberto; *Teatro Politeama Margherita*, Viale Umberto. — Military Band on Sun. in the Giardino Pubblico; at other times in the Via Roma or Piazza Yenne.

**Photographs.** *E. Mauri*, Corso Vittorio Emanuele (modest selection of photographs of Sardinian costumes and scenery).

**Post Office**, Via Baile 22; open 8-2 and 4-8; letters from the Continent distributed 7-8 p.m. — **Telegraph Office**, Piazza Yenne 3.

**British Consul**, *Sig. Eugene Pernis*; **Vice-Consul**, *Sig. E. H. Pernis*. — **American Consular Agent**, *Sig. Alphonse Dol*. — **Lloyd's Agent**, *Sig. Pietro Buffa*.

**Steamboat Office of the Navigazione Generale Italiana**, Viale Umberto 29, at the corner of the Via Roma.

Omnibus from the Piazza Yenne through the Corso Vittorio Emanuele and the suburb of Sant' Avendrace to the municipal boundary, 10 c.

**Diligences (Servizio Vettura).** To *San Vito*, daily in 10½ hrs. (fare 6½ fr.) viâ Quartu Sant' Elena, San Gregorio, San Priamo (hence daily to *Castiadas* in 2½ hrs.), and *Muravera* (hence thrice a week in 8 hrs. to *Ierzu*, p. 388, viâ Villaputzu and Tertenia. — To *Monastir*, about 12½ M. to the N., daily in 2½ hrs. — To *Pula* (p. 385) daily in 4¼ hrs. (fare 4½ fr.) viâ La Maddalena, Sarroch, and San Pietro di Pula. From Pula to *Teulada* in 5 hrs. viâ Domus de Maria.

**Steam Tramway (Tramvia del Campidano)** from the Via Campo del Rè, at the E. end of the Via Roma. Stations: *Via Garibaldi*, *San Mauro*, *Pirri*, *Monerrato*, *Selargius*, *Quartucciu*, and *Quartu Sant' Elena*; 7-11 times daily in ¾ hr. (fares 30 c., 15 c.).

Wine of the country cheap and good. Finer varieties are *Vernaccia*, strong, but acid (p. 380); *Stimbrizzi*; *Malvagiù* (p. 385) and *Muscato*, sweet. — The Bread of Sardinia is excellent, and sweet cakes are a specialty of

Cagliari. Various national cakes and kinds of pastry may be tried at Cagliari on festivals.

At the *Festival of St. Ephistus* (May 1st-4th; comp. p. 385), peasants from all parts of Sardinia pour into Cagliari, affording an admirable opportunity of studying the national costumes.

*Cagliàri*, the *Carales* of the Romans, a very ancient town founded by the Phœnicians, the capital of the island, with 50,000 inhab., is the seat of a prefect, an archbishop, the Sardinian commander-in-chief, and a university. It lies on an extensive bay, bounding the flat district at the S. end of the island, and terminated on the W. by *Capo Spartivento* and on the E. by *Capo Carbonara*. To the E. of the town projects the *Capo di Sant' Elia*, which forms one extremity of the *Golfo di Quartu*. The town is surrounded by extensive lagoons, which yield abundance of salt; the *Stagno di Cagliari* on the W. and the *Stagno di Molentargiu* on the E. side. Cagliari is situated on the slope of a precipitous hill, 290 ft. in height, and consists of four distinct quarters: the old town or *Castello* (Sard. *Casteddu*); below it, to the E., the *Villanuova*; and lastly *Marina* and *Stampace*, the latter adjoined on the W. by the suburb of *Sant' Avendrace*. Cagliari is one of the hottest towns in Italy, but is quite free from fever, even in summer.

The tree-shaded *Via Roma*, which begins at the station and stretches like a quay along the harbour on the S.W. side of the town, is the fashionable corso in the evening. The broad *Via Carlo Felice* or *Largo* diverges to the left from the *Via Roma* and ascends past two handsome market-halls (interesting scenes in the morning) to the *PIAZZA YENNE*, the centre of the modern town. At the upper end of the *Largo* is a bronze *Statue of Charles Felix I.*, in Roman costume (1860), and in the *Piazza Yenne* rises an ancient column, erected in 1822 to mark the beginning of the road to *Porto Torres*. The main thoroughfare of the town passes between the statue and the column, separating the *Largo* from the piazza and running in the direction of the coast. Its upper portion is the *Via Manno* (or popularly *La Costa*), and its lower portion is the *Corso Vittorio Emanuele*. The *Via Manno* is the busiest street in Cagliari, with numerous shops, where among other things the gold ornaments commonly worn by the country-people should be observed. It traverses the *Piazzetta Martiri d'Italia*, with a pyramidal monument, and farther on descends via the *Piazza della Costituzione* to *Villanuova*, where it is called *Via Garibaldi*.

The picturesque promenade of *\*Terrapieno* leads to the left (E.) from the *Piazza della Costituzione* beneath the precipitous *Castello* to the *Giardino Pubblico*, with its luxuriant southern vegetation (military band on Sun.). From the *Terrapieno* we see above us (to the left) the picturesque rear of the castle-buildings and of the cathedral and its rock-hewn crypt; below us (to the right) lies *Villanuova* with its quaint tiled roofs, beyond which stretches a beautiful view to *Capo Sant' Elia* and across the wide plain of *Quartu* to the

mountains of the Serpeddi and the Sette Fratelli. — Ascent from the Giardino Pubblico to the Buon Cammino promenade, see p. 384.

The street ascends to the left in two zigzags from the Piazzetta Martiri d'Italia to the \*Castello, which still has its ancient gates, towers, and walls, and contains the chief buildings and the palaces of the nobility. Terraces laid out on the old bastion of Santa Caterina, on the right, planted with shady pine-trees, command a fine view, and form one of the most beautiful points in the town. The *Via Università* leads hence to the left to the University (see below) and to the imposing *Torre dell' Elefante*, erected in 1307 by the Pisans as the metrical inscription records. Through the gateway straight on we reach the ancient *Torre dell' Aquila*, now incorporated in the *Palazzo Boyd*, in the narrow *Via Lamarmora*, the main street in the Castello, running N. and S. on the steep hill. Two or three streets run parallel with the *Via Lamarmora*, connected with each other by steep lanes or dark archways and flights of steps. In the middle of the Castello is the little terraced *PIAZZA DEL MUNICIPIO*, with the *Municipio*. The flight of steps to the right ascends to the —

**Cathedral**, completed in 1312 by the Pisans, but afterwards altered and modernised, so that the only Pisan work now left is on the side-portals. Baroque façade of 1703.

At the principal entrance are two Ambones with scenes from Scripture history. — In the N. transept is the tomb of Martin II. of Aragon (d. 1409). The chapels contain a few monuments in the rococo style. — In the crypt is a monument to the queen of Louis XVIII., a princess of Savoy (d. 1810), and another to the only son of Victor Emmanuel I. (d. 1799).

The **University**, founded in 1596 by Philip III. of Spain, and remodelled in 1764 by Charles Emmanuel III. of Savoy, is attended by about 240 students. The *Library* contains over 50,000 vols.; among the MSS. are the forged *Pergamene di Arborea*. The *Mineralogical and Palaeontological Collections* (director, Prof. Lovisato) and the *Zoological Collection* are interesting. In the latter are the skull and bones of a crocodile found in the Piazza d'Armi. The University also contains the *ANTIQUARIAN MUSEUM*, with the most complete collection of Sardinian antiquities.

The **MUSEUM** (open on Thurs. and Sun., 10-1) was founded in 1806 by King Charles Felix before his accession to the throne and was afterwards enriched by contributions from the Canonico Spano and Prof. Fil. Vivanet. — *Corridor*. Opposite the entrance is the colossal statue (from Antico) of a Roman provincial official, clad in a toga. Inscriptions. — *Vestibule*. Stone monuments and sculptures of large size; Phœnician, Latin, and Greek inscriptions; sarcophagi; architectural fragments; two granite sphinxes; Phœnician tombstones. The mosaic forming the pavement was found at Stampone in 1868. This room also contains a marble bust of Spano. — *Room I*, with a bronze bust of Charles Felix, contains pre-Roman remains. In the centre is a cork-model of a nuraghe, which can be taken to pieces. Admirable collection of Sardinian bronzes, all in the same kind of workmanship, which, though rude and primitive, is full of character: animals, warriors (mostly on foot; some mounted upon oxen), gods, small ships presented as votive offerings, weapons, utensils, stone-moulds for bronze-castings. — *Room II*, with a marble bust of A. della Marmora. Articles from the Phœnician necropolis of Tharros, including

gems, scarabæi, gold and silver work. Roman antiquities, including a large collection of glass vases, with fine metallic lustre, pottery, and bronzes with inscriptions. Coins.

The Castello is terminated on the N. by the *Citadel*, through which we may reach the BUON CAMMINO promenade, which runs along the ridge of the hill to the *Piazza d'Armi*, passing the *Carlo Alberto Barracks*, on the right, and the new *Prison*, also on the right. A road to the left descends immediately beyond the barracks to the Roman —

**Amphitheatre**, the greater axis of which measures  $95\frac{1}{2}$  yds., the lesser 79 yds., while the arena was about 55 by 34 yds. A natural depression in the rock which slopes hence towards the sea was turned to account in its construction, and most of the rows of seats are hewn in the rock, while the open S. extremity was closed by masonry. Below the amphitheatre is the *Botanic Garden* (open on Thurs., 4-7), and opposite is the *Poor House*, formerly a Capuchin convent.

The Botanic Garden and the garden of the Poor House contain the considerable remains of *Ancient Reservoirs*, subterranean canals, etc., hewn in the rock, testifying not only to the difficulties of the water-supply in ancient Carales (which was wholly dependent upon rain-water) but also to Roman skill in forming water-works. The aqueduct is continued along the cliffs to the N.W. of the town. Farther on, on the same rocky plateau, is situated an extensive *Necropolis*. Nearest the town are the older *Punic Tombs*, consisting of subterranean chambers hewn perpendicularly in the limestone rock. (Caution must be used, as many of the entrances are overgrown with plants.) Farther to the W. are the *Roman Tombs*, which are usually hewn horizontally in the rock. Several Roman tombs also border the road to the S., leading through the *Borgo di Sant'Avendrace* (omn., see p. 381). The finest of these is the *Grotta delle Vipere* (closed; fee to the keeper), with a handsome façade and two serpents on the top, being the tomb of Attilia Pomptilla and her husband Cassius Philippus, who died here as exiles from Rome during the reign of Nero, as we are informed by the Latin and Greek inscriptions. Excellent view from the top of the plateau.

A number of *Roman Private Houses*, erroneously named *House of Tigellinus*, have been excavated in the Corso Vittorio Emanuele (entrance by No. 253; closed; most conveniently visited on the way back from the Grotta delle Vipere). The triclinium with a mosaic pavement and the stucco walls with traces of coloured decorations should be noticed. The ancient Carales lay farther to the N.W. than the modern city, stretching for a considerable distance between the foot of the slope and the lagoon, which was an open bay of the sea until the middle ages

**ENVIRONS.** The Campidano, or plain extending from S.E. to N.W. between the Gulf of Cagliari and the Gulf of Oristano, is fertile in oil, corn, and wine, and well-populated, though exposed to fever at many points. It presents all the characteristics of a southern land, the climate being hot and rain very scarce. Here, as in Sicily, the fields are usually enclosed with tall hedges of cactus. The habits and costumes of the natives are in many ways peculiar. The villages are all built of unfired (sun-dried) bricks. The old-fashioned Sardinian round dance, accompanied by the rustic double flute (*launeddas*), is sometimes performed on Sundays and holidays. A favourite delicacy is 'porchetti', or sucking-pig roasted on a spit. Most of the red wines are good but soon deteriorate.

FROM CAGLIARI TO THE CAPO SANT' ELIA,  $1\frac{1}{4}$  hr. to the S.E. — We follow the road leading to the E. from the Via di Buonaria, and pass the remains of the very ancient church of *San Bardiglo*. The church of ( $\frac{1}{2}$  hr.) *Santa Maria di Buonaria* contains numerous votive offerings from mariners and convicts. About  $\frac{1}{4}$  hr. from it there is the large prison of *San Bartolomeo*, accommodating the convicts employed in the salt-works. In  $\frac{1}{2}$  hr. more we arrive at the top of the Capo Sant' Elia (455 ft.), where some rude attempts at hewing the rock appear to indicate that an ancient settlement once existed here.

FROM CAGLIARI TO QUARTU SANT' ELENA,  $4\frac{1}{2}$  M. to the N.E. (steam-tramway, see p. 381). The road starts from the Villanuova quarter of the town. On the right we have a view of the Capo Sant' Elia and the *Stagno di Molentargiu*. Quartu Sant' Elena, a thriving village with 6700 inhab., is worthy of a visit on a Sunday (except in Lent), when the rich costumes and curious gold ornaments of Asiatic type worn by the women are seen in perfection. Excellent Malvagiù (malmsey) wine is produced near Quartu. On 21st May the festival of St. Helena is celebrated here, the main feature of it being a procession of richly-decked teams of oxen.

FROM CAGLIARI TO PULA AND NORA,  $17\frac{1}{2}$  M. to the S.W. (diligence, see p. 381; better by carriage in  $2\frac{1}{2}$  hrs.; provisions should be taken). The road intersects *La Plaia*, a series of sandy islands connected by numerous bridges and separating the Stagno di Cagliari from the sea. Only the first (*Scaffa*) of the eight channels between these islands shows any considerable current. At the (1 hr.) end of La Plaia is the hamlet of *La Maddalena*, whence a mineral railway runs towards the mountains. The road then skirts the W. coast of the Gulf of Cagliari, with large olive-plantations to the left, which, with the unhealthy village of *Orri*, belong to the Marchese di Nizza. Beyond *Sarroch* we pass *San Pietro di Pula* (on the right), and beyond (1 hr.) Pula we go on to ( $\frac{1}{4}$  hr.) the old church of *San' Efisio*. The Phœnician (and afterwards Roman) town of Nora, said to have been the most ancient town in Sardinia, lay upon the foot-hills beginning here, a situation characteristic of Phœnician settlements (comp. Carales, Tharros, Sulci, all in Sardinia). A few traces of this town are still visible (a small theatre, remains of an aqueduct, tombs, etc.; also some ruined buildings in the sea). At the festival of St. Ephesus (May 1st-4th) the body of the saint is brought hither in solemn procession from Cagliari and exhibited for two days. The people then put up in the buildings standing here, which are provided with the necessary utensils (keys at Pula).

### c. Iglesias and S.W. Sardinia.

FROM CAGLIARI TO IGLESIAS, 34 M., railway twice daily in about 2 hrs. (fares 6 fr. 25, 4 fr. 40, 2 fr. 50 c.).

The RAILWAY TO IGLESIAS diverges from the main line at *Decimomannu*,  $10\frac{1}{2}$  M. from Cagliari; see p. 381. — 12 M. *Uta*;  $18\frac{1}{2}$  M. *Siliqua*. On a steep isolated hill to the left is the castle of *Acquafredda*. —  $27\frac{1}{2}$  M. *Musei*, starting-point for the ascent of *Monte Murganai* (3010 ft.).

The route leads viâ the village of *Domus Novas*, where Sig. Struffald provides accommodation and guides. About 3 M. farther on, where an interesting nuraghe lies to the left, we pass through the stalactite cavern of *San Giovanni*,  $\frac{1}{2}$  M. in length (fine view of the valley of Oridada as we emerge). The ascent now begins to the (3 hrs.) summit; descent to *Domus Novas* or Iglesias, 2 hrs.

30 M. *Villamassargia-Domus-Novas*.

34 M. *Iglesias* (*Albergo-Ristorante Leon d'Oro*, R. 2 fr., mediocre; *Unione*, unpretending), with 12,100 inhab., the seat of a sub-prefect and a bishop, is the centre of the important mining district of Sardinia. A statue at the entrance to the inner town



commemorates the Italian finance minister *Quintino Sella* (d. 1884), who did much to develop the mining industry of Sardinia. In the Piazza del Municipio is the *Cathedral*, built by the Pisans in 1285. Considerable remains are left of the Pisan town-walls with their towers and battlements, and of the castle, built by the Aragonese in 1325. The school for the education of mining-surveyors (*Capiminatori*) contains collections.

To the N. of Iglesias, in the middle of a mining district which was also worked by the ancients, lies the ruined *Temple of Antas*, called by the neighbouring shepherds the 'Domus di Gregori'. To reach it we ascend on foot to (2½-3 hrs.) the farm of *Sant' Angelo*, where we procure a guide to lead us to the (½ hr.) ruins.

About 2 M. to the W. of Iglesias lies **Monteponi** (1095 ft.; railway in 10 min.), near which is a large lead and zinc mine (visit interesting; apply to the manager). — From Monteponi a private railway (13 M. in about 1½ hr.; fares 4 fr. 25, 2 fr. 15 c.) runs viâ *Ponte Cartau*, *Gonnesa*, and *Culmine* to *Portovesme*, near the little fishing-village of *Portoscuso*. From Portoscuso a steamboat plies once daily (40 min.; fares 1 fr. 55, 1 fr. 5 c.) to (6 M.) the trachyte island of *San Pietro* (the *Enosis* of the ancients). **Carloforte** (*Albergo*; Brit. vice-consul, Antonio Armeni; coasting-steamer, see p. 375), with 6300 inhab., the capital of the island, was founded in 1737 by Charles Emmanuel III., who brought a colony of Genoese hither. The dialect and costume of the original settlers still prevail. At the harbour is a marble statue of Charles Emmanuel III. A picturesque walk (2½ hrs.) may be taken to the S. along the rocky and fissured E. coast to the *Punta Nera* and the *Punta delle Colonne*, so called from the columnar formation of the trachyte cliffs. A visit to one of the tunny-fisheries (*tonnare*) is interesting during the fishing season.

The tunny (*tonno*), which is largely consumed in Italy preserved in oil, makes its way in spring towards the E. spawning-grounds in dense shoals (often followed by sharks; dangerous for bathers), and are then captured with large nets off the coasts of Sardinia and Sicily. At the N. end of the island of San Pietro and on the adjacent small *Isola Piana* are four tunny-fisheries and near Portoscuso is a fifth. In May and the beginning of June thousands of persons are here occupied in the catching, cutting up, boiling, and packing of the fish. The value of a good 'Matansa' sometimes reaches half a million francs. The huge fish are killed before being taken out of the nets.

From Carloforte by sailing-boat (about 6 fr.) in 1 hr. to *Calasetta* on the neighbouring island of San Antioco (see below).

FROM IGLESIAS TO SAN ANTIOCO, 22 M., diligence daily in 4¾ hrs. The road follows the direction of the Monteponi railway as far as Monteponi (see above) and *Gonnesa*, where the road to Portovesme diverges. Here turning to the S., the San Antioco road traverses a barren region, still called *Sulcis* after the city to which it belonged in antiquity. The chain of small sandy islands which makes the island of San Antioco practically a peninsula (so always spoken of in antiquity) is interrupted by only one small arm of the sea (now spanned by a bridge), which unites the *Gulf of Palmas*, on the S..

with the *Portus Sulcitanus*, on the N. A small monument on the isthmus commemorates a battle with the French in 1793. To the S. three peculiarly shaped islands, known as *Il Vitello* (the calf), *La Vacca* (the cow), and *Il Toro* (the bull), rise steeply from the sea.

**San Antioco** (no inn; good quarters in the Piazza; coasting-steamer, see p. 375), a town of 3400 inhab., in a healthy situation on the E. side of the island, occupies the site of the Phœnician city of *Sulci*, afterwards Roman. Next to Tharros (p. 380) San Antioco is the richest mine of Phœnician and Roman antiquities in Sardinia. Among these are a Phœnician and a Roman necropolis, an admirable Roman cistern, and fragments of walls and buildings. Under the church are extensive Christian catacombs with remains of frescoes. The women of this district wear a very picturesque costume.

On the N. coast of the island, reached from San Antioco by carriage (3 fr.) in 1 hr., is the village of *Calasetta*, a colony from Carloforte, where the Genoese dialect and costume have also survived. From Calasetta to Carloforte, see p. 386.

#### d. From Cagliari to Tortoli and to Sorgono.

TO TORTOLI *viâ* MANDAS, 141½ M., narrow-gauge railway in 12½ hrs. (fares 23 fr. 20, 15 fr. 50, 9 fr. 5 c.). — TO SORGONO *viâ* MANDAS, 102 M., narrow-gauge railway in 9 hrs. (fares 16 fr. 85, 11 fr. 25, 6 fr. 55 c.). — The station lies to the S.E. of Cagliari, on the road to Buonaria. Provisions should be taken.

The railway soon turns towards the N. To the left we have a view of the picturesque upper town and the domed convent of San Lucifero (suppressed) in the foreground. Farther on, to the right, are the pine-clad slopes of Monte Urpino and the Stagno di Molentargiu; to the left is *Monte San Michele*, crowned with an ancient castle. — 3½ M. *Moncerrato-Pirri*, two contiguous villages, built for the most part of sun-dried bricks. 7½ M. *Settimo*. A diligence plies hence twice daily in 1 hr. to *Sinnai*, a basket-making village, the starting-point for the ascent of *Monte Serpeddi* (3543 ft.; 4 hrs., with guide), commanding a fine panorama; descent to *Soleminis* in 3 hrs. — Beyond Settimo the railway begins to ascend, with a fine view ranging from Cagliari to Monte San Michele. 13 M. *Soleminis*. — 15 M. *Sicci*. A diligence plies hence twice daily in ½ hr. to *San Pantaleo*, and thence once daily in 5 hrs. *viâ Sant' Andrea-Fries* to *San Nicolo-Gerrai*. — 22 M. *Donori*. The railway passes through the opening which the sometimes violent stream of Barrali has carved for itself in the granulite mountains, and at (27½ M.) *Barrali* reaches the valley of the *Mannu*. Farther on, to the right, is an ancient rock-tomb hewn in a cliff of the *Monte is Grottas*. We ascend the river to (31½ M.) *Senorbì*, at the S. end of the hilly and rich corn-district of *Treienta*. 34 M. *Suelli*; 38½ M. *Gesico*. — 43 M. *Mandas* (1610 ft.), where the lines to Tortoli and to Sorgono (p. 388) separate. — 55 M. *Orroli*; 58½ M. *Nurri*; 64½ M. *Villanovatulo*; 76 M. *Esterzili*; 79½ M. *Sadali*; 88 M.

*Seù* (Albergo), with large coal deposits of no value; 101 M. *Ussassai*. — From (104 M.) *Gairo* a branch-line diverges to the station of *Iersu*, whence a diligence plies twice daily in 25 min. to the village of the same name. From *Iersu* another diligence goes on daily in 2½ hrs. to *Tertenia*. — 111 M. *Villagrande*; 113½ M. *Arzana*; 120½ M. *Lanusei*; 123 M. *Elini-Ibono*. — 139 M. *Tortoli*; 141½ M. *Tortoli-Marina*, where the railway ends (coasting-steamer, see p. 375). From *Tortoli* diligences run daily to *Bari* in 1½ hr. and to *Baùnei*, vià *Girasole* and *Lotzorai*, in 2 hrs.

FROM MANDAS (p. 387) TO SORGONO. — 3 M. *Serri*. — 8 M. *Isili* (1460 ft.), seat of a sub-prefect. In the neighbourhood are numerous nuraghi. — 13½ M. *Nurallao* (1335 ft.); 23 M. *Laceni* (1750 ft.), at the W. base of the plateau of *Sarcidano*; 27 M. *Fontanamela*; 29½ M. *Ortuabis* (2540 ft.), the culminating point of the line; 37½ M. *Meana*. — From the station of (47 M.) *Belvì-Aritzo* diligences ply to (10 min.) *Belvì* and to (1 hr.) the mountain-village of *Aritzo* (2855 ft.), at the foot of the *Fontana Congiada* (4945 ft.). The line now skirts the W. slope of the *Monti del Gennargentu*, the highest mountain-group in the island, vià (50 M.) *Desulo-Tonara* to (59½ M.) *Sorgono (Locanda)*, the terminus. Omnibus daily in 6 hrs. to *Abbasanta* (p. 379).

The *Punta Bruncu Spina* (6280 ft.), the highest point of the *Gennargentu* mountains, commanding a superb view of the island and the Mediterranean, may be ascended on horseback in 4-6 hrs. from *Aritzo* or *Tonara*. The descent is made on the N. side to *Fonni* (3275 ft.; a fatiguing day's march from *Aritzo*), on the *Monte Spada* (5335 ft.), a town with 3200 inhab. and the old church of *San Francesco*. Next day we proceed vià *Marmogada* in about 3 hrs. to *Nuoro* (p. 379). — The *Barbagia*, as the S. slopes of the *Gennargentu* are called, is the wildest part of *Sardinia*. The inhabitants boast that they never succumbed either to the Carthaginians or the Romans. Travellers furnished with introductions (preferably to the sindaco of *Sorgono*) may make an excursion on horseback (2 days) from *Sorgono* to *Nuoro*. Travelling is not safe without the protection of carabinieri (5 fr. each per day).

#### e. From Chilivani to Sassari and Porto Torres.

42 M. RAILWAY in 2½ hrs. (fares 7 fr. 60, 5 fr. 35, 3 fr. 5 c.); two trains daily to *Sassari*, three trains daily from *Sassari* to *Porto Torres* (12½ M. in ¾ hr.; fares 2 fr. 30, 1 fr. 60, 85 c.). — From *Cagliari* to *Sassari*, 161 M., one through-train daily in 11 hrs. (fares 29 fr. 45, 20 fr. 65, 11 fr. 85 c.), without change of carriage at *Chilivani*.

*Chilivani*, see p. 378. — The train runs between wooded heights. 7 M. *Ardara*. Near (12½ M.) *Ploaghe* rises a volcanic hill, where an ancient stream of lava is distinctly traced. On the N. side of the ravine stands the '*Nuraghu Nieddu*' (i.e. 'the black nuraghe'), consisting of several chambers one above the other, built of lava. The women of *Ploaghe* wear a curious blue head-cloth with a yellow cross. — Farther on, in the valley below us to the left, are the ruins of the Romanesque abbey of *Trinità di Saccargia*, built in 1115 of dark lava and white limestone. — 18 M. *Campomela*; 20½ M. *Scala di Giocca*; 25 M. *Tissi-Usini*; 27 M. *Caniga*; 29½ M. *Sassari*.

## Sassari.

**Hotels.** \*ITALIA, at the corner of the Piazza Azuni and the Piazza Ittiri, R., déj., & D. 7 fr.; HÔTEL SAN MARTINO, Largo Azuni 5; CAGLIARI-TANO, Via Giardini Pubblici, good cuisine. — *Cafés.* Caffè Sassarese, Piazza Castello; Caffè Roma. — Confectioner. *Corradini.* — Drinking-water bad.

**Baths.** *Bagni Tola*, Via della Caserma 12. — **MILITARY BAND** in the evening in the Piazza d'Italia. — **PHOTOGRAPHS.** *Ant. Zonini*, Corso Vittorio Emanuele 42.

**Post Office**, Via Cavour 28. — **Telegraph Office**, in the Palazzo Provinciale, Piazza d'Italia (on the groundfloor, to the right).

**Diligences** (*Servizio Vetture*). To *Codrungianus*, daily in 3½ hrs., viâ Muros, Cargeghe, and Florinas. — To *Ittiri*, daily in 4½ hrs., viâ Usini. — To *Urti*, daily in 3 hrs. — To *Sedini*, daily in 7½ hrs., viâ Sennori, Sorso, and Castel Sardo. — To *Martis*, daily in 6 hrs., viâ Osilo and Nulvi. — One-horse CARRIAGE for excursions in the neighbourhood, 5 fr. per day.

**British Vice-Consul.** *Sig. G. Sechi-Picroni.* — **Lloyd's Agent**, *Sig. Domenico Martinetti*, Via Oddone 8.

**Sassari**, a clean but dull town, the capital of the province of that name, with 40,000 inhab., an archiepiscopal see and seat of a university, is situated on a sloping plateau of limestone, precipitous on the E. side. It is the chief town in the island next to Cagliari, and the two towns have for centuries disputed the exclusive rank of capital of Sardinia. Since the demolition of the Aragonese castle and most of the Genoese walls, several handsome new quarters and buildings have sprung up at Sassari.

The railway-station is on the W. side of the town. In the gardens outside it is a marble bust of *G. Mazzini*, erected in 1889. The busy VIA VITTORIO EMANUELE, the main street, beginning near the station and gradually ascending, divides the town into two nearly equal parts. The PIAZZETTA D'AZUNI, at its upper end, is embellished with a *Statue of Azuni* (d. 1827), the eminent teacher of commercial law, erected in 1862. Farther on are the *Piazza Castello*, the broad *Via Roma*, and the spacious square PIAZZA D'ITALIA, to the right in which is the *Palazzo Giordano*, a modern Gothic brick building, and to the left the *Palazzo Provinciale*, also new. The handsome council-hall in the latter contains two mural paintings by Sciuti, representing the Treaty of 1294 between Genoa and Sassari and Anglo's entry into Sassari in 1796.

The *Cathedral of San Niccolò*, with an over-elaborate but not ineffective baroque façade, contains a painting of the school of Carracci, and (to the left of the choir) the tomb of the Duc de Maurienne, a brother of Victor Emmanuel I., who died at Sassari in 1802. The *Chiesa della Trinità* has a Descent from the Cross of the 15th century. *Santa Maria di Bellem*, near the station, though recently rebuilt, retains its severe Gothic façade of the Pisan period. On the former *Palazzo Civico*, in the Via Vittorio Emanuele, is a tablet in honour of Garibaldi. The handsome *Palazzo del Duca* (*scil. di Vallombrosa*) now accommodates the Municipio. The *University*, dating from the 17th cent., is attended by about 160 students. It contains collections of natural history and a library (36,600 vols.) and reading-room. On the first floor is a considerable collection of antiquities of

Phœnician and Roman origin. To the W. of the town is the well-shaded *Giardino Pubblico*, where concerts are often given.

On the E. side of Sassari is the copious *Fontana del Rosello*, the water of which is carried up to the town in small barrels by donkeys. The baroque fountain, dating from 1606, is crowned with an equestrian statue of St. Gavinus, the tutelary saint of the N. part of the island, who is said to have been a Roman centurion and to have embraced Christianity at the time of the persecution by Diocletian.

**ENVIRONS.** The neighbourhood of Sassari is hilly, with numerous dales and ravines, and extensive olive-plantations. A favourite excursion is to *Osilo* (7½ M.; diligence in 1½ hr., see p. 389), a large village with 5400 inhab., situated to the E., on the road to Tempio (p. 378). It lies 2130 ft. above the sea-level, and commands fine views, especially from the ruined castle of the Malaspina family, or from the still loftier *Cappella di Bonaria* (2500 ft.). The costume of the women of Osilo is regarded as the most picturesque in the N. of Sardinia. — *Sennori* (6 M.; diligence in 2 hrs., see p. 389) is also noted for its costumes. The inhabitants are largely occupied in weaving baskets from the branches of the *Chamerops* palm. — Other excursions may be made to the romantic valley of *Giocca* (railway-station, see p. 388), and to the abbey of *Saccargia* (p. 388).

From Sassari a RAILWAY (narrow gauge), 21¼ M., in 1¼ hr. (fares 3 fr. 65, 2 fr. 45, 1 fr. 45 c.; two trains daily), runs viâ *Mulafà*, *San Giorgio*, *Olmedo*, and *Serra* to the fortified seaport-town of Alghero, with 10,200 inhab., founded by the Genoese family of Doria in 1102. At a later period Catalonians, whose language is still spoken by the inhabitants, settled here. In 1541 Charles V. landed here on his way to Africa, and spent several days in the Casa Albis, which is still shown. The town is the seat of a sub-prefect and an episcopal see and possesses a cathedral of 1510. Many of the houses are of mediæval origin. Coral and shell-fish are among the staple commodities (the *pinna marina* is often found here). The environs produce wine, oil, and southern fruits in abundance. The neighbouring *Grottoes of Neptune* contain remarkably fine stalactites. — Coasting-steamers, see p. 375.

The Porto Torres railway continues beyond Sassari. Stations: 31 M. *Sant' Orsola*; 32 M. *San Giorgio*; 33 M. *San Giovanni*.

41½ M. **Porto Torres** (\**Ristorante degli Amici*), occupying the site of the Roman *Turris Libyssonis*, now the seaport of Sassari, and consisting of a single long street, is notorious for its malaria. Pop. 3500. An antique column at the harbour marks the end of the road from Cagliari (comp. p. 381). Above the town (¼ M. from the quay) stands the church of \**San Gavino*, a basilica of the 13th cent., with 28 antique columns, raised choir, and an open wooden roof. Several ancient fragments are built into the walls. The crypt contains the saint's tomb (see above) and three ancient sarcophagi. — A little to the W. of the harbour (reached by the road to the right) are situated extensive Roman ruins. The brook which falls into the harbour is crossed by an ancient Roman *Bridge* of seven arches of unequal span, substantially constructed of massive blocks of stone. Between the bridge and the harbour are the ruins of a large *Temple of Fortune*, restored by the Emp. Philip the Arabian in A.D. 247. Its relics now bear the name of *Il Palazzo del Re Barbaro*. An aqueduct and numerous rock-tombs also still exist.

From Porto Torres a sailing-boat plies daily in 4 hrs. to the island of *Asinara*. A French steamer plies once a week in 8½ hrs. to Ajaccio.

## 42. Excursion to Malta.

*Comp. Map, p. 306.*

FROM SYRACUSE TO MALTA. The steamer '*Carola*', of the *Hungarian Steamship Co.* '*Adria*', sails daily (except Sun.) from Syracuse at 11 p.m., returning from Malta at 1 p.m. The voyage occupies 8 hrs.; fares 11. or 12s. (25 fr. or 15 fr. in gold); return-ticket a fare and a half (provisions extra). — The steamers of the *Navigazione Generale Italiana* to Tripoli leave Syracuse once a week (Sun. evening) and reach Malta in 8½ hrs. (fares 30 fr., 21 fr., in gold). They leave Malta on the return on Tues. afternoon. — Malta may also be reached from TUNIS (p. 397) by the steamers of the *Compagnie Générale Transatlantique* (once or twice a week). The large mail-steamers of the '*P. & O.*' and '*Orient*' lines, which touch at Malta, are not available by local passengers. — Fare to or from the steamer at Malta, 1 shilling. Passports, though not necessary, may sometimes be found useful.

English money is the currency of the island, but French and Italian gold is also in common circulation.

The group of the islands of *Malta*, *Gozzo*, and *Comino* lies 56 M. to the S. of the coast of Sicily, 174 M. from the S. extremity of Italy, and 187 M. from the African coast. N. latitude of La Valetta, the capital, 35° 54'; E. longitude 14° 31'. Malta is 20 M. in length, and 9½ M. in breadth; Gozzo 10½ M. long and 5¼ M. broad; Comino 1½ M. long and 1¼ M. broad. The highest point of Malta is 845 ft. above the sea-level. The total population of the islands is 176,200 souls, of whom about 10,000 are English and foreigners. The climate is hot (mean temperature in January 61°, in August 95° Fahr.). The island of Malta rises precipitously from the sea in the form of a sterile rock, and appears at first sight entirely destitute of vegetation, the fields and gardens being enclosed by lofty walls and terraces of stone. Through the indefatigable industry of the inhabitants in pulverising the upper stratum of rock and in irrigating the soil, nearly two-thirds of the barren surface have been converted into luxuriantly fertile arable land. The produce yielded is rarely less than fifteen to twenty-fold, whilst in some favoured spots it amounts to fifty or sixty-fold. After the hay or corn-harvest in May and June the land is generally sown for the second time with cotton, which is also manufactured here. Fruit is very abundant, especially oranges, lemons, and figs. The natives are a mixed race, being descendants of the various nations who have at different periods been masters of the island. Their language is a corrupt dialect of Arabic mingled with Italian (*lingua Maltese*). Most of the higher classes understand Italian. English, however, is the official language in the law-courts and the other departments of government. The Maltese are well known throughout the Mediterranean as an enterprising seafaring and commercial people. Their island is indebted to its central position for its great strategic importance. Being a convenient station on the route to the East, and boasting of an admirable harbour, the island is, like Gibraltar, one of the principal bulwarks of the naval supremacy of England. The English garrison usually numbers about 10,000 men.

Malta is supposed to be identical with the island of *Ogygia* mentioned by Homer, where the nymph Calypso, the daughter of Atlas, whose cavern is still pointed out (p. 395), is represented as having enslaved Odysseus. The Phœnicians of Sidon most probably founded a colony here at a very early period, after which Greek settlers repaired to the island (about the year B.C. 736). The island, then called *Melite*, with a capital of the same name, was conquered by the Carthaginians about B.C. 400, and afterwards (in B.C. 212) fell into the hands of the Romans. The latter erected temples to Apollo and Proserpine, and a theatre, a few traces of which still exist. In the autumn of A.D. 61 St. Paul was wrecked on the N. coast of the island, and converted several of the inhabitants to Christianity. In 454 Malta was conquered by the Vandals, in 464 by the Goths, in 533 by Belisarius for the E. Empire, in 870 by the Arabs, and again in 1090 by the Normans under Roger, by whom it was united with the kingdom of Sicily. It then shared the fortunes of Sicily down to 1530, when the Emperor Charles V. presented the island to the Knights of St. John after their expulsion from Rhodes by the Turks. The order now assumed the title of Knights of Malta, and gallantly defended the island, which had become one of the great bulwarks of Christianity, against the repeated attacks of the Turks. The most fearful siege they sustained was that of 1565, when they were attacked by the principal armament of Sultan Soliman II. under Mustapha and Piale. In consequence of this event the Grand Master Jean de la Valette founded the town of La Valette (Valette; now the capital), which is regarded as impregnable. On 17th June, 1798, Buonaparte, when on his way to Egypt, gained possession of the town through treachery and stratagem, but on 8th Sept., 1800, after a siege of two years, it was captured by the English, who have since been masters of the island. The present governor is *Major-General Sir Francis W. Grenfell*.

**Valetta.** — **Hotels.** *HÔTEL IMPÉRIAL*, Via Santa Lucia 134, E., L., & A. 2½-3, pens. 8-10 fr.; *HÔT. D'ANGLETERRE*, Strada Mezzodì 42, *HÔT. ROYAL*, Strada Mercanti 80, similar charges; all three in the English style. — *HÔTEL D'AUSTRALIE*, Via Stretta 53, pens. incl. R. 8½, déj. 2½, D. 3 fr. (both incl. wine); *HÔTEL DE PARIS*, Via Stretta 44, similar charges. — *Café de la Reine*, Piazza San Giorgio.

**MONEY CHANGERS:** *Cook*, Strada Reale 308; *Coppini*, Strada Mercanti 56. — **POST OFFICE.** Strada Mercanti, next the Auberge de Castille (p. 394). — **CAB** within Valetta, including the Custom House, 3d. per drive.

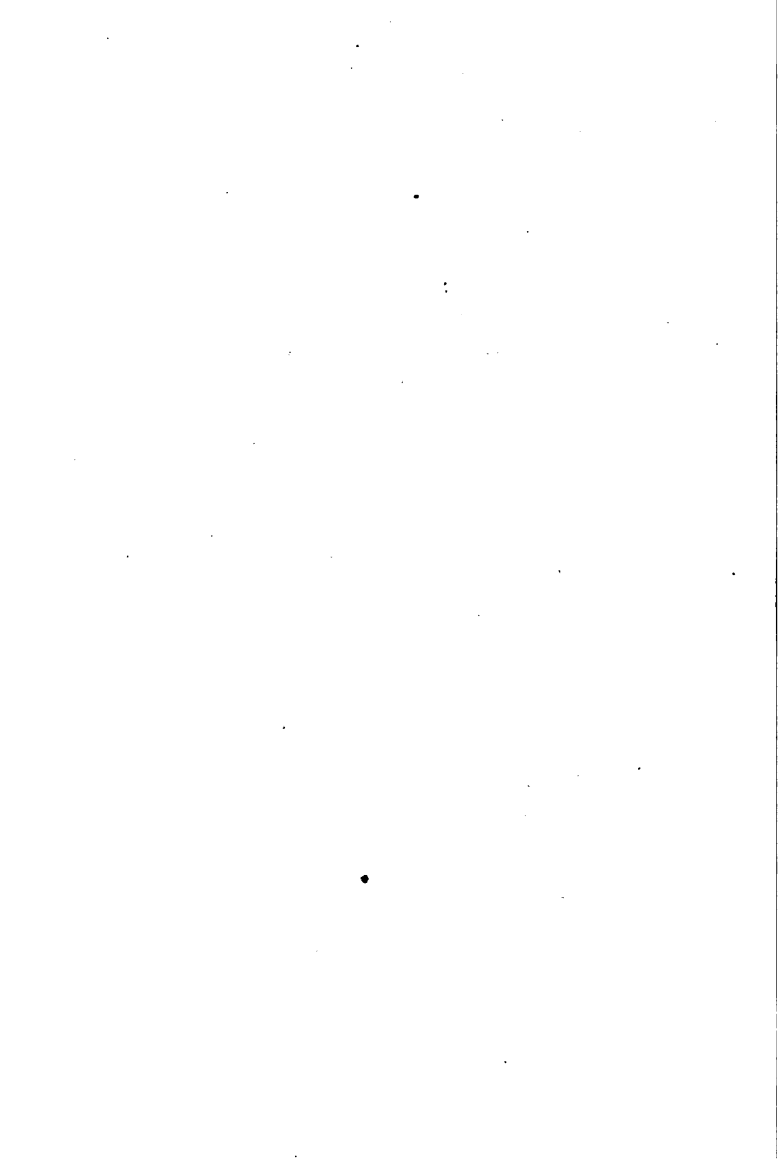
**UNITED STATES CONSUL**, *John H. Groat, Esq.*; vice-consul, *G. F. Babb, Esq.* — **LLOYD'S AGENTS**, *Gollcher & Sons*, Strada Zaccaria 21.

*Valetta*, the capital of the island, erected in 1566-71, with about 80,000 inhab., rises in an amphitheatrical form on a promontory, which is surrounded by deeply indented bays. The *Harbour* on the S.E. side, one of the best on the Mediterranean, being well-sheltered and upwards of 60 ft. deep, is defended by Fort St. Elmo and other batteries. Various Oriental elements are observable in the busy scene here. The streets ascend precipitously from the quay, often by means of long flights of steps, and are far superior in cleanliness to those of other towns on the Mediterranean. The Strada Reale, extending from St. Elmo to the Porta Reale, a distance of more than ½ M., is the principal street.

The plain **PALACE OF THE GOVERNOR**, formerly the residence of the Grand Master, is situated in the centre of the town, in the Strada Reale and Strada Teatro. Of its two courts one is laid out as a garden; the other, a little higher (Duke of Edinburgh's Court), contains a fountain with a figure of Neptune by *Giovanni di Bologna*. The interior (adm. 6d.; entr. by the green iron gate in the upper







court, nearly opposite the gates; guide unnecessary) is sumptuously fitted up, and still contains a number of interesting objects, though the French plundered it of many of its treasures. The council-chamber contains some fine tapestry, and the armoury a collection of weapons, documents, etc., of the period of the knights. One of the corridors is hung with portraits of the Grand Masters. — A military band frequently plays in the evening in the square in front of the palace. On the Doric portico of the *Guard House* opposite is an inscription recording the British acquisition of Malta. The S.W. façade of the palace, in the direction of the Porta Reale, faces the smaller *Piazza San Giorgio*, in the centre of which is a good marble statue of *Queen Victoria*, by G. Valenti. At the back of the piazza rises the handsome edifice containing the *Library* (40,000 vols.; entrance in the arcade) and the *Museum* of antiquities discovered in Malta (key in the 'Uffizio' of the library, to the right at the end of the reading-room; fee to attendant).

The first four rooms contain articles found in Maltese tombs. Also in R. I: Drawings of the Catacombs of St. Paul, and of a Roman building at Città Vecchia; RR. III and IV: Drawings of the ruins of Phœnician temples near Casal Caccia on Gozzo and at Hagiar Kim, to the S.W. of Valetta (p. 395), and the stone figures of the seven Cabiri Brothers, with their altar and ornaments. In R. IV also: Torso of Artemis; tombstone of the 12th cent. with a Cufic inscription, the only relic of the Arab domination of the island, with the exception of the Maltese dialect; Roman statue; Phœnician and Greek votive inscription; on the transverse wall, coin-dies used by the Grand Masters; in the centre, a votive statue of the beginning of the 1st cent., with the inscription 'Cereri Juliae Augustae' etc.

The richly decorated cathedral of SAN GIOVANNI, in the Strada San Giovanni, the second turning on the right in the direction of the Porta Reale, dates from 1576 and contains numerous monuments of Grand Masters and knights of the Maltese Order, grouped according to their nationality (not shewn during divine service).

1st Chapel on the right (*del Crocifisso*): Beheading of St. John, altarpiece by *Mich. Angelo da Caravaggio*. — 2nd Chapel, *Portuguese*: monuments of Manoel Pinto and the Grand Master Manoel de Vilhena, the latter entirely of bronze. — 3rd Chapel, *Spanish*: monuments of four Grand Masters, the largest being those of Roccafeuil and N. Coloner. — 4th Chapel, *Provençals*. — 5th Chapel, *della Vergine*, richly decorated with silver: town-keys, taken from the Turks, are preserved here as trophies. — To the left of the principal entrance is the bronze monument of the Grand Master Marc Antonio Zondadario. — 1st Chapel on the left (or *Sacristy*) contains a few portraits. — 2nd Chapel, *Austrians*. — 3rd Chapel, *Italians*: pictures (St. Jerome and Mary Magdalen) attributed to *Caravaggio*. — 4th Chapel, *Frenchmen*: monuments of two Grand Masters and of Prince Louis Philippe of Orleans (d. 1808). — 5th Chapel, *Bavarians*. — A staircase descends hence to a vault containing the sarcophagi of L'Isle Adam, the first Grand Master, La Valette, and several others.

Farther on, at the corner of the Strada Reale and Strada Britannica, is the military *Malta Union Club*, in the *Auberge de Provence*, the former 'House' of the Provençal knights. Each of the seven nationalities in the Maltese Order possessed its separate 'House' or place of assembly.

The next side-street, the Strada Mezzodì, leads past the Royal

Opera House on the left to the (left) *Auberge d'Italie* and beyond the *Strada Mercanti* to the *Auberge de Castille*, now respectively the offices of the Royal Engineers and of the Royal Artillery.

In front of the *Auberge de Castille* extends the *Piazza Regina*, which commands a beautiful view, as do also the neighbouring *Upper Barracca* (*Barracca Superiore*) and the various bastions, some of which are laid out as gardens and embellished with statues of Grand Masters and British Governors. The view, best in the evening when the sun is behind the spectator, includes the *Great Harbour*, with its five separate basins (about 180 ft. below the *Upper Barracca*), and the three fortified 'towns' situated above it.

On the E. side of the harbour lies the older part of the town, called the *Città Vittoriosa*, inhabited by the lower classes. Farther distant is the *Bùrmula*, or *Città Cospicua*, with its docks; and lastly the *Senglea* or *Isola* (cab 1s. 8d.). The entrance to the harbour here is commanded by the fort of *Ricasoli*.

Passing through the *Porta Reale* (p. 393), we reach the suburb of *Floriana*. In front of us extends the long and narrow *Maglio Garden*, and to the left is the drill-ground. Farther on is the *Chiesa di San Publio*, with a handsome colonnaded façade.

The *Porte de Sainte Anne* and the *Porte des Bombes* lead from *Floriana* to the *Campagna* of *Malta*. To the right the *Via Principessa Melita* leads under the railway and past an old Protestant cemetery to the forts and towns on the other side of the *Marsamuscetto Harbour*, viz. *Pietà*, *Misida*, *Sliema*, and *San Giuliano* (steam-ferry 1d., to *Sliema* every 10 min., in summer also to *Pietà* and *Misida* 1d., to *San Giuliano* 2d.; cab to *Sliema* 1s. 3d.).

An aqueduct, begun in 1610, with numerous arches intersecting the environs, supplies *Floriana* and *Valetta* with water from the W. side of the island. The *Maltese Railway* runs to the W. side of the island (trains about every  $3\frac{3}{4}$  hr.); the station in *Valetta* lies between the *Porta Reale* and the *Opera House*. To the W. of *Floriana* lie the stations of *Hamrun*, *Birchircara*, and ( $4\frac{1}{2}$  M.) *Attard* (fare 4d., 2d.). About  $\frac{1}{2}$  M. to the N. of *Attard* is the *Palace of Sant' Antonio*, the residence of the Governor, with a large and well-kept garden (visitors admitted). The road in front of the palace leads on to ( $1\frac{1}{2}$  M.) *Musta*, with a curious church, the huge dome of which was erected without the aid of scaffolding.

6 M. *Città Vecchia*, or *La Notabile*, the ancient capital of the island, now strongly fortified (railway-fare from *Valetta* 6d., 3d.; cab, more convenient, 4-5 fr.). From the road ascending from the station to the town we proceed to the right across a square planted with trees and through the gate of the fortress to the *Piazza San Paolo*. The richly decorated *Cathedral* here is said to occupy the site of the house of *Publius*, who when governor of the island accorded a hospitable reception to *St. Paul* (*Acts*, xxviii). In front of the building, as in the days of the *Maltese Order*, are planted

two cannon. On the walls and pavement in the interior are fine tombs of coloured marbles. One of the chapels contains a Byzantine image of St. Paul, covered with a cloth of silver. In the choir are a silver crucifix from Rhodes and beautiful stalls of 1481, the magnificent intarsia work on which was restored in 1876. — The bastions command an extensive prospect. — To the right of the parish-church of *San Publio*, in the S. part of the town, stands the church of *San Paolo*, erected over a grotto which is said to have been occupied by the Apostle during the three months of his stay on the island. The adjacent *Catacombs of St. Paul* and the *Coemeterium Sanctae Agathae*, reached viâ Strada San Cataldo and Strada Sant' Agata, are partly of pre-Christian origin. A Roman building (drawings in the Museum, p. 393) was excavated in 1881 on the Museum Esplanade, outside the Porta dei Greci. — To the N.W. of Città Vecchia rise the *Bingenma Hills* (845 ft.), the highest point in Malta; and  $1\frac{3}{4}$  M. to the S. lies *Il Boschetto*, an extensive public garden. Near *Casal Crendi*,  $3\frac{1}{2}$ –4 M. to the S.E. of Città Vecchia (cab from Valetta, 2s. 6d.), is the luxuriantly wooded gorge of *Macluba*, 120 ft. deep, probably the result of an earthquake; and about 1 M. to the S. of this point are the ruins of the Phœnician temple *Hagiar Kim* (comp. p. 393). — The spot at which St. Paul's ship stranded is now located at the *Baia di San Paolo*, on the N. side of the island (about  $5\frac{1}{2}$  M. from Città Vecchia; cab from Valetta 4s.), in which lies the islet of *Selmun*, with a colossal statue of the Apostle. — About  $1\frac{1}{4}$  M. inland, between St. Paul's Bay and Melleha Bay, rises a hill containing several grottoes, one of which, with a clear spring of water, is known as the *Grotta di Calipso*.

The island of **GOZZO** is visited by means of a small steamer plying twice a day (7.30 a.m. and 2.30 p.m.; from Gozzo 9.30 a.m. and 5 p.m.) from the Great Harbour of Valetta in  $1\frac{1}{4}$  hr. (return-fares 2s. 6d., 1s., embarkation or disembarkation 4d.). The steamer commands a fine view of the towns, fortifications, and bays on the E. coast of Malta; and on the return voyage, also of the rocky grottoes on the W. coast of the almost uninhabited islet of **COMINO**. *Victoria* (Duke of Edinburgh Hotel, Strada Corsa), formerly *Rabato*, the capital of Gozzo, lies about  $3\frac{1}{2}$  M. from the landing-place of the steamer in *Mgiarro Bay*, below Fort Chambray (cab there and back 2s. 6d.; per day 5s.). By making a short detour on the way to *Victoria* viâ *Casal Nadur* and *Casal Caccia* (with a small stalactite grotto, 1s.), we may visit the *Torre de' Giganti* (adm. 6d.), constructed of blocks of rock without mortar, and dating from Phœnician temples.

## 43. Excursion to Tunis.

## Carthage.

*Comp. the Map, p. 397. The latter is founded on the latest French ordinance map, which for the sake of uniformity has also been followed in the spelling of the Arabic names in the text.*

**Steamboats to Tunis.** 1. FROM CAGLIARI (and from Genoa or Leghorn). A steamboat of the *Navigazione Generale Italiana* leaves Genoa every Friday at 9 p.m., and Leghorn on Saturdays at midnight (another in connection leaves Naples on Saturdays; passengers for Tunis by this must change boats at Cagliari); from Cagliari on Monday at 7 p.m. crossing direct, reaching Tunis on Tuesday at 10.30 a.m. and returning on Wednesday at 12 noon. Fares from Cagliari to Tunis, 52 fr., from Genoa 111 fr., in gold. — 2. FROM PALERMO a steamer of the above company plies once weekly to Tunis via Trapani, Marsala, and the island of Pantelleria, starting on Mon. at 10 a.m., leaving Marsala at 9 a.m. on Thurs., and arriving at Pantelleria on Thurs. afternoon and at Tunis at 2.45 a.m. on Friday; starting on the return at 5 p.m. on Saturday. The long sea-voyage from Palermo may be avoided by taking the train to Marsala. Fares from Palermo to Tunis, 69 fr., from Marsala 48 fr., food 16 fr., in gold. Return-tickets, see pp. xvi, 284. — 3. FROM MALTA a steamer of the same company sails every week via Tripoli. — 4. Steamers of the *Compagnie Générale Transatlantique* start (a) from Marseilles for Tunis direct every Mon. at 12 noon (returning on Sat. at noon), and for Tunis via Biserta every Frid. at noon (returning on Wed. at noon); fares 100, 70, 30 fr., incl. food; (b) from Malta every Mon. at 5 p.m., returning on Sun. at 4 p.m. (55, 40, 25 fr.); (c) from Algiers every Sat. at 6 p.m., returning on Thurs. at 10 a.m. — A steamer of the *Compagnie de Navigation Mixte* leaves Marseilles every Wed. at noon, returning from Tunis on Mon. at 12.30 p.m. (fares 70, 50, 24 fr., incl. food). — The Tunisian canal-dues (4, 3, 1½ fr.) are usually exacted in addition to the above fares. Tickets taken on board the steamer are dearer. — A passport is not required but is often exceedingly convenient. Travellers should enquire on the spot with regard to these routes, in case of alterations, and also with regard to quarantine regulations. The small Italian steamers are sometimes delayed an entire day by bad weather. The French steamers are preferable.

*French Gold* is the best kind of money for this excursion (comp. pp. 398, 399).

The steamboats from Cagliari and from Malta do not touch anywhere on their way to Tunis. The steamer from Palermo calls at Trapani and Marsala, and 7 hrs. after leaving the last reaches Pantelleria, an island of volcanic origin, 30 M. in circumference, and 32 sq. M. in area, situated more than halfway to the African coast. The extinct crater in the interior of the island rises nearly 2000 ft. above the sea. Numerous hot mineral springs still afford evidence of slumbering volcanic agency. The inhabitants, 7000 in number, speak a peculiar dialect compounded of Arabic and Italian, and carry on a considerable trade in the excellent figs, raisins, capers, and other products of their island. Pantelleria was the *Cossyra* of antiquity. It was occupied by the Phœnicians at an early period. The chief village (2500 inhab.) lies on the N.W. side of the island. The citadel contains an Italian penal colony.

The steamer from Palermo doubles the conspicuous *Cape Bon*, with its lighthouse, and enters the Bay of Tunis. To the E. of the entrance lie the small *Djamûr Islands* (*Zembra*, the *Ægimurus* of the ancients, and *Zembretta*). The steamers from Cagliari and Mar-





seilles pass *Cape Farina*, the W. horn of the bay, with steep limestone cliffs. Its lighthouse stands on the sandy *Isola Plane*. The water of the Bay of Tunis is stained with a light-yellow colour by the sediment brought down by the river *Medjerda*. Farther on, to the right, is *Cape Carthage*, with Cardinal Lavigerie's cathedral, and, on the shore, several villas and palaces belonging to ex-ministers of the Bey.

The steamers no longer touch at *Goletta* (French *La Goulette*; British Consular Agent, *Sig. Ant. M. Cavarra*), the former little harbour of Tunis, united with the capital by railway (from the Italian station, 9 trains daily; fares 1 fr. 75, 1 fr. 20, 65 c.) and, in summer, by small steamers (*bateaux-mouches*, 10 times daily; 30 c.). Its coolness in summer (thermometer seldom above 90° Fahr. in the shade) and its excellent sea-baths render it a favourite resort at that season. On the right of the canal which connects the bay with the lagoon *El Bahira* lie the ruins of a former summer-palace of the Bey; on the left are the *Douane*, the *Court of Justice*, and the *Arsenal*.

The steamers enter the canal (330 ft. wide, 26-33 ft. deep), completed in 1894, which crosses the shallow lagoon of *El Bahira*. We observe the island of *Shikly*, with the remains of a mediæval castle built by Charles V. The lake is enlivened by countless wild fowl, including flamingoes. In 1 hr. more we reach (7½ M.) Tunis.

**Tunis.** — **Arrival.** The *Quay*, beside which the steamer lies to, is about ¾ M. from the town. The *Douane* is close by. Porter for carrying luggage from the ship to a cab or hotel-omnibus: hand-bag 10, trunk 15 c. Cab to the town, 1 fr., luggage 25 c. each package.

**Hotels.** \**GRAND HÔTEL*, Avenue de France 13, R. from 3½, pens. 13 fr., well managed, good cuisine; \**HÔTEL DE PARIS*, B. 1½, déj. 3½, D. 4 (both incl. wine), pens. 11½ fr., similar; \**HÔTEL DE FRANCE*, Rue Constantine, with restaurant, déj. 2½, D. 3, pens. 7½ fr., plainer than the preceding; \**TUNIS HOTEL*, Rue d'Italie 12; *HÔTEL GIGINO*, Place de la Bourse, well spoken of, pens. 9 fr.; *HÔTEL DU LOUVRE*, Rue de la Commission, cheaper, R. B. & A. 2½-3, B. 1½, déj. 2, D. 2½ (both incl. wine), pens. 6-7½ fr. — Pension at these does not include breakfast, which is best obtained in a café. — **FURNISHED APARTMENTS**, not less than 30 fr. per month. Mme. Cappellano's *Maison Meublée*, Rue Es-Sadikia 1, corner of the Avenue de France, is recommended.

**Restaurants.** \**Papayanni*, Rue de l'Eglise, near the Place de la Bourse, déj. 1½, D. 2 fr.; *Café-Restaurant de Tunis*, Avenue de France. German beer at the *Brasserie Georges*, Rue Amilcar, near the Avenue de France.

**Cafés.** *Café de Tunis*, *Grand Café des Glacières*, both in the Avenue de France. — The *Café de l'Univers*, Place de la Bourse, and *Café du Cercle*, Avenue de la Marine, are more of the café-chantant order and not suited for ladies. — Other cafés-chantants, see p. 398.

**Baths** in the Rue d'Allemagne, parallel to the Avenue de la France, on the S., well fitted up; bath 1¼, Moorish bath, with massage, etc., 2½ fr. — Arab Bath at the *Hammam Dar Djild*, Rue de la Municipalité, near the Kasbah, 1½ fr. and fee.

**Steamboat Offices.** *Comp. Générale Transatlantique*, Rue Es-Sadikia 3, opposite the French Resident's palace; *Navigazione Generale Italiana*, near the railway-station for Goletta; *Compagnie de Navigation Mixte*, Rue d'Allemagne 3.

**Railway Stations.** *Gare Italienne* (for Goletta, see above, and the Bardo, p. 401), a little to the N. of the W. end of the Place de la Résidence (p. 399). — *Gare Française* (for Hammam Lif and for Algiers), see p. 399.



**Post Office.** Franco-Tunisian Post Office, new building in the Rue d'Italie and Rue d'Espagne, a little to the N.W. of the French station (p. 399).

**Carriages.** *Voitures de Place*: per day 15 fr.; per hr., in the town 1 fr. 80, outside the town 2 fr. 40 c.; per drive, within the town, 1 fr. *Voitures de Remise*: per day 20 fr.; per hr., in the town 2 fr. 40 c., outside the town 3 fr. — Cheaper carriages may be hired in the *Place Carthagène*, near Bab Cartagine.

**Tramways**, starting at the W. end of the Avenue de France, near the Porte de France (Bab el-Bahar, p. 399): 1. Along the *Marina* to the harbour (10 c.). — 2. Through the *Rue Al-Djasira*, etc., round the S. part of the town to the *Place de la Kasbah* (15 c.). — 3. Through the *Rue des Mallais*, etc., round the N. part of the inner town to the *Place de la Kasbah* (20 c.). — 4. From the corner of the *Rue Al-Djasira* to *Bab-Saouda* (20 c.). — 5. From the *Rue de Rome*, beside the Gare Italienne, viâ the *Avenue de Paris* to the *Belvedere* (20 c.). — Omnibus to various points in the suburbs; in connection with tramway No. 5 to *El-Ariana* (30 c.).

**Guides.** None should be engaged but those recommended by the hotel-keepers or consuls or other respectable persons (5-6 fr. per day). Their services, however, are not indispensable, if Henri le François's plan of the town (1 fr.) be purchased. Their presence, moreover, adds 20 per cent to the price of all goods bought in shops by their clients. The wares offered for sale are largely manufactured in France or Constantinople.

**British Consul-General**, *Sir H. H. Johnston*. **Vice-Consuls**, *Gerald C. Lascelles, Esq.*, and *Raphael Schembri, Esq.* — **Lloyd's Agents**, *Savon Frères*, Rue de Hollande 12.

**Bankers.** *Bank of Tunis; Comptoir National d'Escompte; Compagnie Algérienne.* — **Goods Agent**: *J. A. Meyer*, Passage de Tunis, Avenue de France 4, trustworthy. — **Physician**: *Dr. A. Kumitz*, Rue des Glacières 4. — **Photographs, Plans of Tunis and Old Carthage, guide-books, etc.**, at *Saliba's, Amico's, Demofstys'*, all in the Avenue de la Marine, and *V. Brun's*, Rue Al-Djasira. — **Newspapers.** *Dépêche Tunisienne, Observateur, French; Unione, Italian.*

**Theatre**, with occasional French and Italian performances, usually in summer only. — **Amusements.** The *Café Chantant Arabe*, Rue de l'Eglise (p. 400), much frequented by Arabs of good position, the *Café* in the *Place Sidi Bazan* (tramway from the Porte de France, p. 399), and the *Cafés* in the *Halfa-ouine Square* (p. 400), where native Jewesses appear as dancers, will be found much more interesting than the *cafés-chantants* mentioned on p. 397 with their European performers in Arab dress. In *cafés* where an entrance-fee (1 fr.) is charged, visitors are not expected to do more than order a 'consommation', but usually a collection is made after each dance (small change therefore convenient).

**English Church** (*St. Augustine*); service at 10 a.m.

**Plan for a short visit.** Immediately on arriving, the traveller should take a walk about the town; visit one of the numerous coffee-houses in the *Halfa-ouine Square* (p. 400), where the Muslim may be seen over his cigarette and coffee. — 1st Day: Visit the *Bazaar* (p. 400), the *Dâr el-Bay* (p. 400), the old *Fort de la Manoubia* (p. 401), and the *Jewish Quarter* (p. 401). After luncheon visit the view-point marked *Belvedere* on our map (p. 401), to see the sunset. The evening may be spent at one of the *cafés* in the *Halfa-ouine Square*. — 2nd Day: Excursion to *Carthage*, see p. 402. — The traveller should consult his consul before undertaking any of the longer excursions, to *Zaghuan, Utica, Kairouan, El-Djem, or Dougga*.

**Tunis**, the capital of the regency of that name, contains about 170,000 inhab., of whom 70-80,000 are Moors, Arabs, Turks, and Berbers, 40,000 native Jews, and 50,000 Europeans of various nationalities, chiefly Italians, Maltese, Greeks, and French. The Jews (but not the Jewesses) usually wear the Arab costume. The French language and customs are quite predominant, although the Italian

element is the largest among the Europeans. The European quarter, on the side next the harbour, has broad modern streets; but the other three quarters (the S. suburb *Bab-Dzira*, the N. suburb *Bab-Souika*, and *Medina*, the ancient Arab town, between them) have narrow streets, though all are now paved. Strangers may visit any quarter of the town in security. The religious prejudices of the Arabs must of course be respected; and attempts to enter their mosques should on no account be made, except at Kairouan (p. 404), where visitors are admitted.

The REGENCY OF TUNIS was under the suzerainty of the Sultan of Turkey from 1575 to 1881, when it came under French protection. It occupies an area of 38,400 sq. M., and contains about 1,896,600 inhabitants. The present Bey, *Sidi Ali*, who was born in 1817, is a descendant of the Hussein family, which has occupied the throne since 1691; he succeeded his brother, *Mohammed es-Sadok*, on Oct. 27th, 1882. The French General-Resident acts as minister for foreign affairs, and the French commander-in-chief as minister of war. Finance, the post-office, education, and public works are also under the control of French officials, assisted by a Mohammedan prime-minister and a secretary of state. Europeans and their dependents are subject to the jurisdiction of French courts, natives to that of the Ferik and the so-called *Shaa'ra*. The Bey is permitted to maintain a small army of 600 men as a guard of honour, but the real effective force consists of French troops.

MONEY. A new coinage was issued in 1891 on the franc system, the value appearing in French on one side and in Arabic on the other (1,  $\frac{1}{2}$ ,  $\frac{1}{4}$  fr.; 10, 5 c.). No other coins are current, except French gold and French five-franc pieces. Money is most conveniently changed in the *Comptoir National d'Escompte* or at the *Compagnie Algérienne*, both in the Avenue de France (p. 398).

The AVENUE DE LA MARINE (military band on Thurs. and Sun. afternoons), which begins near the harbour, runs to the W. to the *Place de la Résidence*, about midway between the two stations. Hence it is continued by the AVENUE DE FRANCE, the principal street in the European quarter, and the busiest in the town. On the S. side of the *Place de la Résidence* is the *Palais de la Résidence*, or residence of the French General-Resident, and on the N. side is the *Cathedral* of the archbishop. — The Rue de Hollande, on the E. side of the *Palais de la Résidence*, and the Rue *Es-Sadikia* on the W. side, lead to the S. in about 5 min. to the *French Railway Station*. In the latter street is the fine garden of the *Palais de la Résidence* (no admission). The cross-street behind, to the left, is called the Rue d'Autriche, that to the right, the Rue d'Allemagne; the second cross-streets are the Rue du Portugal (left) and Rue d'Espagne (right). At the intersection of the Rue d'Espagne and the Rue d'Italie, which leads back to the Avenue de France, to the left, is the *Post Office*, nearly opposite which is the *Market* (interesting in the early morning).

The tramways mentioned at p. 398 diverge from the W. end of the Avenue de France to the right (Rue des Maltais) and left (Rue Al-Djazira). Straight on we pass through the *Bab el-Bahar* (rechristened by the French 'Porte de France') to the small *Place de la Bourse*, which is always thronged. The *British Consulate* is on

the N. side of this square. To the right of the consulate passes the Rue des Glacières, to the left, the Rue de l'Ancienne Douane, while opposite (S.) begins the Rue de la Commission. The line of the Avenue de France is continued farther to the W. by two busy and interesting streets, the *Rue de l'Eglise* (to the left) and the *Rue de la Kasbah* (to the right). Most of the Jewish population dwell to the right of the Rue de la Kasbah; a visit to their quarter is recommended on account of the gaily-coloured costumes of the young women and children. Jewish women of the wealthier classes are also met with in the evening in the Avenue de France.

To the left of the Rue de la Kasbah is the \*BAZAAR (Pl. 1), consisting of narrow lanes, largely vaulted or covered with boards. These are generally known by the name of *Sûks* (Fr. *Souks*), which properly means the various divisions, each of which is generally devoted to the sale of articles of one particular class: in the *Sûk el-Khbebdjtye* ('throwsters') are sold fringes and silk wares; in the *Sûk el-Attârîn* exquisite essences; in the *Sûk el-Birka* (formerly the slave-market) jewellery of every kind and ancient coins; and at the two lateral approaches, burnouses, haiks, scarfs, etc. Purchases should be made without the presence of a guide (p. 398); and the various touts should be repulsed with decision. Bargaining is always advisable; for the dearer articles about one-fourth of the price first demanded should be offered. The consuls are always ready to advise purchasers.

Some distance up the Rue de la Kasbah we come to a small square with gardens. Here to the left is the PALACE OF THE BEY (*Dâr el-Bey*; adm. 9-11 and 3-5; fee 1 fr.; tickets for the Bardo and Kassar-Said, p. 401, are also obtained here). It contains a small museum and a few rooms with beautifully executed stucco-work in a style introduced by Moors from Spain. Fine \*View from the flat roof over the white houses of the town, the numerous mosques in the Moorish style, with their minarets, and the hills of the neighbourhood. The Bey, accompanied by his ministers, comes from La Marsa to Tunis every Monday morning to transact government business. About 11 a.m. he quits the palace with his retinue, and after exchanging an official salute with the French officers, in front of the Cercle Militaire, returns to La Marsa in his private train from the Italian station.

Near the Dâr el-Bey, on the highest ground in the city, rises the KASBAH (Pl. 2), an extensive citadel, dating from the time of Emp. Charles V. and now used by the Zouaves as a barrack. Adjoining it is the *Palais des Services Militaires Françaises*. A little to the S.W. are the *Bab Sidi-Abdallah* (Pl. 8) and the pleasant promenades of the so-called *Fontana*, or main reservoir of the water-works, where the habits of the people may be studied.

The western visitor will find much to interest him in the *Halfaouine Square*, which is surrounded by Arab cafés, and presents an

animated spectacle day and night at Ramadan or Bairam or other festival time. Taking the tramway *viâ* the Rue des Maltais to the Place *Bab Souika* (Pl. 7), in front of the *Sidi Mahrès Mosque*, the largest in Tunis, we are within 4 min. of the Square by the Rue *Halfa-ouine* (to the N. or right). — A trip by tramway (p. 398) or a walk along the streets encircling the inner town, with glimpses into the side-streets to the right and left, is also recommended. In an open space beside the ancient *Bab Djedid*, immediately to the right of the S. tramway-line *viâ* the Rue *Al-Djazira*, snake-charmers and tale-tellers assemble in the afternoon; a few sous may be thrown to the boys soliciting money. A few minutes farther to the N. is the French *Quartier Général* (commander's office), in the former palace *Dâr Hussein*.

### Excursions.

1. *Fort de la Manoubia*. We may take the tramway through the Rue *Al-Djazira* (p. 399) to the *Bab Djedid* (see above), and there turn to the S.W. Passing the *Zouaves'* barracks and through the now demolished *Bab el-Gorjani* (Pl. 9), we reach the ( $\frac{1}{2}$  hr.) hill immediately to the S.W. of Tunis, on which once stood the fort. The top affords a magnificent \*View of the town, the Bahira bay, with Goletta and Carthage on its farther side, and the sea and the mountains enclosing the gulf in the background. To the N. is the aqueduct mentioned at p. 402. To the S.W., at our feet, lie the salt lake of Sedjoumi and the extensive plain, bounded by the mountains of Zaghuan (p. 404).

2. Another fine point of view (especially at sunset) is the chain of hills (the so-called *Belvedere*) about  $2\frac{1}{4}$  M. to the N. of Tunis, by a good road (tramway, see p. 398), about  $\frac{3}{4}$  hr.'s walk from the *Bab el-Khadrah*, the N.E. town-gate. — The village of *El-Ariana*, about 2 M. farther on (omnibus, see p. 398), is famous for its roses.

3. About 2 M. to the N.W. of Tunis is situated the BARDO, an extensive pile of buildings resembling a town in miniature, containing a dilapidated palace of the Bey. The death-sentences pronounced by the Bey in the judgment-hall are immediately carried out with the bow-string in an adjoining square. The throne-room is at present being restored. Admission by tickets obtained gratis at the *Dâr el-Bey* (p. 400); railway from the Italian station in  $\frac{1}{4}$  hr. (56, 36, 20 c.), but it is pleasanter to hire a carriage by the hour, or to take the tramway to the *Bab-Saadoun* (Pl. 6) and thence follow the pleasant road leading through the gate ( $\frac{1}{2}$  hr.'s walk). In front of the entrance, to the right, is the *Musée Alaoui*, containing numerous Roman mosaics (daily except Mon., 9-11 and 1-5 or 2-6). Adjacent to the Bardo is the former château of *Kassar Saïd*, with interesting Oriental state-beds. — About  $3\frac{1}{2}$  M. off is the *Manouba*, a group of dilapidated Arabian villas, with thermal springs and a station on the railway to Algiers. In the neighbourhood is a *Carthaginian*

*Aqueduct*, which is still used in supplying the town with excellent water from the springs of Zaghouan (p. 404).

4. A visit to the RUINS OF CARTHAGE requires  $\frac{1}{2}$ -1 day. Refreshments may be obtained at the *Grand Hôtel de Carthage* or the *Grand Hôtel St. Louis*, beside the mission-station, but it is better to bring luncheon from Tunis. We use the Goletta railway, which has two lines, one direct (10 M.), the other (15 M.) *viâ El Aouina, La Marsa* (p. 403), *La Malka-St-Louis, Carthage, Khram, Kheredine, and Nouvelle-Goulette*. Return-tickets to La Marsa (2 fr. 50, 1 fr. 75, 95 c.; valid on both lines) should be taken, and the train quitted at La Malka. Photographs and a good plan of the environs of Carthage (50c.) may be obtained in the mission-station. A guide may be dispensed with.

*Karthada*, or 'new town', as the city was originally called, was founded by the Phœnicians (Dido), about B.C. 880, and in the 6th cent. B.C. began to extend its dominion over the W. Mediterranean. In 480 B.C. the Carthaginians came into hostile contact with the Greeks in Sicily, and in 264 B.C. with the Romans. The town was unsuccessfully besieged by Agathocles in 310-307, menaced by the Consul Regulus in the First Punic War in 255, and taken and entirely destroyed by Scipio in 146. Augustus established a Roman colony here, which owing to the incomparable situation of the town and the fertility of its environs, soon attained the rank of the third city of the empire. In A.D. 439 it was conquered by Genseric and made the capital of the Vandal empire, but in 533 it succumbed to the attacks of Belisarius. The supremacy of the Byzantine emperors was subverted by the Arabs in 647, and the city destroyed. — The outline of the early city is no longer traceable in consequence of its having so frequently been destroyed, and the site itself has undergone extensive changes, but the spot where the Queen of the Seas once had her throne is still rich in interest.

Opposite the railway-station of LA MALKA, to the W. of the line, are the remains of a Roman amphitheatre, and 500 yds. to the S., near the line, are traces of a circus. Quitting the amphitheatre, we traverse the Arab village of La Malka to the E., built upon ancient remains known as the *Great Cistern*,  $\frac{1}{2}$  M. beyond which lies the *Byrsa*, or castle-hill of ancient Carthage, crowned by a large *Cathedral* in the Oriental style, erected by Cardinal Lavigerie (d. 1892). In the interior of the cathedral are marble columns, paintings, and a monument to the cardinal. The small *Chapelle St. Louis*, with its mural paintings (inside), was erected on this hill by Louis Philippe in 1841 to the memory of his ancestor Louis the Saint, who died here in 1270 when engaged in a crusade against Tunis. The museum at the mission-station connected with the chapel contains an interesting collection of marble sculptures, small bronzes, lamps and other terracottas; coins, and gems, arranged and described by the Abbé Delattre, the erudite director of the mission (admission on Sun., Mon., Thurs., Frid., and Sat., 2-6 p.m.). The garden, which commands a fine view of the harbour of Carthage (see p. 403), contains Phœnician and Roman inscriptions, and reliefs of the Imperial era. There is also a fragment of old wall here, with

two niches. This hill was probably the site of the temple of the god of healing (the Roman *Æsculapius*), which rested on a basement approached by 60 steps.

About  $\frac{1}{2}$  M. to the S. of the Byrsa was situated the double *Harbour of Carthage*, though opinions differ as to its exact position. The outer or commercial harbour was an oblong quadrangle; the inner or naval harbour, the *Kothon*, was of a circular form. The two were separated by the city-wall, which extending E. from the Byrsa included the neck of land and the naval harbour. In the vicinity of the naval harbour was situated the market-place, connected by three narrow streets, the chief scene of contest during the storming by Scipio, with the castle, which was open towards the town. — The *Lazaretto*, on the coast to the S.E. of the commercial harbour, was originally a palace of the Bey, with marble columns.

About  $\frac{3}{4}$  M. to the N.E. are the *Little Cisterns*, seventeen gigantic barrel-vaulted subterranean chambers, of Phœnician origin and half-filled with water, which have been partly restored since 1887. The neighbouring *Fort Bordj Djedid* has been converted into a coast-battery (no admission).

If we have an entire day at our disposal, we next proceed to the village of *SMI BOU SADI*, picturesquely situated 2 M. to the N.E. of St. Louis and  $1\frac{1}{4}$  M. from the cisterns, on the E. extremity of the peninsula of *Cape Carthage* or *Cape Cartagena* (380 ft. above the sea), which has preserved the name of the ancient town. To the left of the road the remains of a cathedral of the Vandals were recently laid bare. Refreshments may be obtained at one of the Arab coffee-houses of the village, which has maintained its Oriental character unimpaired by contact with western civilization. It is visited by pilgrims on Fridays. The *Lighthouse* ('Phare' on the Map; fee  $\frac{1}{2}$  fr.) commands an incomparable \*View. The site of ancient Carthage lies at our feet, stretching on the S. almost to the El Bahira bay; beyond we survey the whole Gulf of Tunis from Cape Farina on the W. to Cape Bon on the E., and in the distance are the hills of Boukournin, the Djebel Resas, the mountains of Zaghounan to the S. (p. 404), and the wide plain of Tunis.

We descend to the foot of the hill, turn to the N.W. and, passing the palace of the Archbishop of Tunis, reach ( $\frac{3}{4}$  hr.) *LA MARSA*, a station on the line mentioned at p. 402, with the residence of the Bey and the country-house of the French Resident, etc. We may conclude our tour here, or extend it with advantage for about  $2\frac{1}{2}$  hrs. more, by visiting Djebel Khaoui and Kamart.

On the summit and slopes of the *Djebel Khaoui* (345 ft.), still dotted with numerous remains of Punic tombs, lay the necropolis of Carthage. It commands a fine view: to the S. Tunis, to the N.W. the salt lake of *Sebkha er-Rouan* in the neighbourhood of Utica, and to the E. the open sea. At the foot of the hill to the N. lies *KAMART*, where the villa of *Ben Ayed*, charmingly surrounded with palm-trees, may be visited. Near it, on the *Sebkha el-Rouan*, are salt-works belonging to the government.

5. The excursion to *Utica* takes a whole day (21 M. to the N.W. of Tunis; carriage-road). The ruins of this very ancient Phœnician seaport,

which was afterwards the headquarters of a Roman proconsul, where the younger Cato committed suicide (B.C. 46) on the overthrow of Pompey's party in the civil war against Caesar, are now situated 5 M. from the coast, on the estuary of the *Medjerda*, the *Bagrada* of the ancients. They do not repay a visit.

6. The EXCURSION TO ZAGHOUAN is more interesting. Train twice daily from the Gare Française in  $2\frac{1}{4}$  hrs. (fares 7 fr. 5, 5 fr. 25, 3 fr. 40 c.; no return-tickets). On the way we pass the tents of nomadic Arabs (Beduins), the *Mohamedia*, a residence of former beys, abandoned in 1837, and, near the station of *Bou er-Rebia*, the imposing remains of the aqueduct of Zaghouan of the reign of Hadrian. Zaghouan (*Hôtel de Madame Charles*, formerly *Hôtel de France*, immediately to the left in the town, déj. incl. wine 3 fr., previous notice desirable; *Café-Restaurant des Alpes*, unpretending), with about 5000 inhab., a French garrison, and some Roman ruins, is picturesquely situated about  $\frac{3}{4}$  M. above the station, amidst groves of olives, oranges, and cypresses, at the foot of the Zaghouan Mts. The *Djebel Zaghouan* (4245 ft.), the highest summit of the latter, may be ascended in 6 hrs. (with guide). The interesting *Nymphæum* is a temple built above the springs issuing from the mountain and now supplying Tunis with good drinking-water as it supplied Carthage in antiquity.

7. The warm springs and baths of *Hammâm Lif* (quite uninteresting) lie to the S.E. of Tunis ( $10\frac{1}{2}$  M.; railway in  $\frac{1}{2}$  hr. from the French station). To the S. of Hammâm Lif (by carriage from Tunis in  $2\frac{1}{2}$  hrs.) is a lead-mine on the W. slope of the *Djebel Resas*, dating from the Roman period. — The attractive ascent of the *Boukournin* (about 2300 ft.) may be made from Hammâm Lif; extensive view from the top.

8. About 60 M. farther to the S. lies Susa, Fr. *Sousse* (*Grand Hôtel de France*, R., L., & A. 3, déj. 3, D. 3 fr.; *Hôtel du Sahel*; *Grand Hôtel Fouré*; Lloyd's Agent, *J. Balsan*), a town with upwards of 20,000 inhab., reached from Tunis by railway viâ Hammâm-Lif in  $6\frac{1}{2}$  hrs. (2 trains daily) or by steamboat (Wed. & Sat., returning Frid., Sat., or Sun.) in 13 hrs. From Susa two trains daily proceed to ( $2\frac{1}{2}$  hrs.) Kairouan (*Grand Hôtel*, R., L., & A. 3, déj. 3, D. 3 fr.; *Hôtel Splendide*; *Hôtel de la Poste*, plain; *Café de la Poste*, opposite the last), an ancient and still genuinely Arab town with 20,000 inhabitants. This is the only place where strangers are admitted to the mosques; tickets on personal application to the Contrôleur Civil. The principal mosque, that of *Sidi Okba*, a magnificent building embellished with 500 antique marble columns, has a minaret of three stories, a large court, and an imposing prayer-hall. The *Amer-Abdâdâ Mosque*, with six domes, is smaller. Outside the N.E. gate is the mosque of *Sidi Sahab*, the companion of Mahomet, erroneously called the *Mosquée du Barbier*, containing the magnificent tomb of the founder, a veritable casket of Arabic art. The performances of the flagellant sect of the *Aïoussa* take place on certain fixed days (other days 30 fr.).

About  $38\frac{1}{2}$  M. to the S. of Susa (7 hr.'s drive; carr. for 2 days 30 fr.) lies El-Djem (accommodation at the school-master's), the ancient *Thyades*, where an ancient amphitheatre, little inferior to the Colosseum at Rome, rises amidst desert-like surroundings.

9. Two trains run daily from the French station in  $3\frac{1}{4}$  hrs. (fares 11 fr., 8 fr. 35, 5 fr. 90 c.), viâ *Manouba*, *Djedeida*, and *Mateur*, to (81 M.) Bizerta, Fr. *Bizerte*, Arab. *Benzert* (several hotels), an Arab town on the most N. extremity of Africa, the site of the ancient *Hippo Diarrhytes*. It has a fortress of the time of Charles V. and a large natural harbour, now being strongly fortified by the French, but offers no attraction to the tourist; British vice-consul, *Hon. Terence Bourke*, who is also Lloyd's agent.

10. A visit to Dougga, the ancient *Thugga*, is less conveniently achieved. We take the train from the French station to (4 hrs.) *Béja*; thence ride to the S. to ( $17\frac{1}{2}$  M.) *Teboursouk* (1375 ft.); 15 M. from the station of *Sidi-Zehit*, about 4 M. to the N.E. of the celebrated ruins of *Thugga*. We here find an African Pompeii, with a temple, theatre, thermæ, triumphal arch, mausoleum, aqueduct, etc.

## 44. Excursion to Corfu.

A STEAMBOAT of the *Austrian Lloyd* leaves Brindisi for Corfu once a week, steamers of the *Navigazione Generale Italiana* twice a week, making the trip in about 12 hrs. (fares 25 fr. 30, 16 fr. 90 c., food extra); and a steamer of a Greek company once a week. There is also regular steamboat communication between Corfu and Trieste, the Piræus, Alexandria, etc.

MONEY. The French system has been introduced into Greece: 1 *drachma* (franc) = 100 *lepta* (centimes).

A visit to the charming island of Corfu is recommended even to those who have only two or three days at their disposal and are consequently unable to extend their excursion to Greece.

*Brindisi*, see p. 210. On quitting the harbour the steamer at once steers towards the S.E., and the land soon disappears. Next day towards morning the outlines of Albania (Turkey) come in sight, and later the island of Corfu. *Othonous*, *Erkousi*, and the other *Othonian Islands* are seen to the right. On the left, in Albania, rise the lofty peaks of *Konto Vouni*. The scenery of the wide Strait of Corfu, separating the island from the mainland, is very imposing. To the right towers *Monte San Salvatore*, the loftiest summit in the island. The beautifully situated town of Corfu is at first concealed by the island of *Vido*. On casting anchor we have on our left the double protuberance of the *Fortezza Vecchia* and on the right the dark ramparts of the *Fortezza Nuova*, surmounted by a building of lighter colour; farther to the right is the suburb of *Mandoukio*.

**Corfu.** — Arrival. Boat to or from the steamer 1 fr., with heavy luggage  $1\frac{1}{2}$ -2 fr. The boatmen are insolent, there is no tariff, and great confusion prevails, so that the traveller had better allow the commissionaire of the hotel to settle with the boatmen and attend to the luggage, for which a charge of 2-2½ fr. is made in the bill. The custom-house examination is quickly over.

**Hotels.** \*HÔTEL ST. GEORGES, frequented by the English; \*HÔTEL D'ANGLETERRE & BELLE VENISE; these two are of the first class, with baths; the back-windows overlook the Esplanade; R. from 3, B.  $1\frac{1}{2}$ , déj. 4, D. 5, pension 10-15, for a long stay 8-10 fr., bottle of English or Vienna beer 2, Corfu wine (sweet) 1, Ithaca wine  $2\frac{1}{2}$  fr. — HÔTEL D'ORIENT, with trattoria, prettily situated on the esplanade; PENSION JULIE, German.

**Cafés.** The principal cafés are in the Esplanade, at the beginning of the avenue mentioned at p. 406; cup of coffee prepared in the Turkish manner 15 c. — Beer in the hotels and at *Vervetotti's*, in the Nikephoros Street, near the Esplanade; Vienna beer  $1\frac{1}{2}$ , native  $\frac{1}{2}$  fr. per bottle.

British Consul, *Hammer L. Duputs, Esq.*; Vice-Consul, *Otho Alexander, Esq.* — United States Consular Agent, *C. E. Hancock, Esq.* — Lloyd's Agents, *Barff & Co.*, Line Wall.

Post Office, adjoining the Sanità, at the entrance to the town from the sea. — The *Steamboat Offices* are also in this neighbourhood.

Carriages obtained at the hotels, 5 fr. per drive in the town or environs; for longer excursions, see p. 406.

Valets-de-Place, 5 fr. per day, may be dispensed with.

Theatre. Italian opera in winter. — English Church. Chaplain, *Rev. J. S. Dawes, D.D.*

Climate. In the latter half of *March*, in *April*, and *May* the climate of Corfu is usually charming, and a residence here at that season, amid its luxuriant vegetation, is delightful. The temperature is also mild and equable during *October* and the beginning of *November*, but *June*, *July*, and *August* are very hot, and in winter heavy rains and sudden changes of



temperature are of frequent occurrence. As a winter-residence for invalids, particularly those with pulmonary complaints, Corfu therefore compares unfavourably with the best-known health-resorts of Italy.

*Corfu*, the capital of the island of the same name, and the seat of archbishops of the Greek and Roman Catholic churches, is one of the most prosperous towns in Greece. With its suburbs of *Kastrades* or *Garitza* and *Mandoukio*, it contains 28,400 inhab., among whom are 4000 Roman Catholics and 2700 Jews. The spacious harbour is enlivened by an active trade, olive-oil being the chief export. The fortifications constructed by the Venetians, the *Fortezza Vecchia* to the E. of the town and the *Fortezza Nuova* on the N.W., were blown up by the English before their departure in 1864, and are now unimportant. As the town was formerly enclosed by a wall, the busy streets are very narrow and the houses often four or five stories high.

*Corfu* (Gr. *Κέρκυρα*, Lat. *Corcyra*), the second, but most important of the Ionian Islands, was supposed by the ancients to be *Scheria*, the land of the Phæaci and of their king Alcinoüs. Colonised from Corinth at an early period (B.C. 734), its power increased so greatly as to become dangerous to its mother-city; and this was one of the chief causes of the Peloponnesian War. The name of *Corfu* came into use in the middle ages and was at first confined to the rocky heights enclosed in the old fortifications; it seems to be a corruption of 'Koryphous'. From 1886 to 1797 the island was under Venetian supremacy; from 1815 to 1864 it was, with the other Ionian Islands, under the protection of England and the seat of government, after which it was ceded to the kingdom of Greece.

On disembarking we cross the court of the Dogana, pass the Hôtel de Constantinople on the left, and follow the street called *Sulle Mura*, which skirts the N. side of the town, affording numerous fine views, and reaches the Esplanade near the Royal Palace. Or we may proceed from the harbour to the left through the principal street ('*Rue Nicéphore*') to the Esplanade in 5 minutes.

The **ESPLANADE** (*La Spianata*) is an extensive open space between the town and the old fortifications. It is traversed by an avenue with double rows of trees, forming a prolongation of the main street. On the W. side it is bounded by a row of handsome houses with arcades on the groundfloor, among which are the two principal hotels. On the N. side rises the —

**Royal Palace**, a three-storied edifice with two wings, in grey Maltese stone, erected for the British Lord High Commissioner. A handsome marble staircase ascends to the first floor, where the vestibule contains an antique lion couchant. The throne-room is adorned with portraits of British sovereigns, and the council-chamber of the former Ionian Senate contains portraits of the presidents (visitors generally admitted on application; fee 1 fr.). — In front of the palace is a bronze *Statue of Sir Frederick Adam*, who conferred numerous benefits on the island during his tenure of office as Lord High Commissioner (1823-32).

To the S. of the Esplanade are a small *Circular Temple* and an *Obelisk*, also raised in honour of English Commissioners.

At the end of the avenue leading to the fortress, on the left, is a monument commemorating the gallant defence of Corfu against the Turks by the Venetian general *Count von der Schulenburg* in 1716. We now pass the sentinels, cross the bridge over the wide and deep moat, and reach the —

\***Fortezza Vecchia**, the buildings of which are now used only for barracks and a military hospital. The second gateway leads to the Commandant's Residence, where we obtain verbal permission to inspect the works in the office (*frouarchion*) in the rear of the building. We then cross a drawbridge farther up, traverse a long vaulted passage, and proceed straight on to the end of it. The ramparts are overgrown with vegetation. The platform on the W. side (230 ft.), reached by a few steps, commands a superb \*\*View of the town of Corfu, and of the whole island from Monte San Salvatore and Capo Cassopo on the N. to Capo Bianco on the S. Opposite lies the Turkish coast of Epirus with its lofty mountains. The custodian, who speaks Italian, lends a telescope to the visitor (25 c.).

At the S. end of the Esplanade is the *Gymnasium* (last house to the right), with a fine flight of steps. On the open space in front a marble *Statue of Kapodistrias* was erected in 1887. A broad street descends hence to the BOULEVARD OF THE EMPRESS ELIZABETH, formerly the *Strada Marina*, which is a favourite evening promenade of the Corfiotes. In 6-8 min. we reach the entrance of the suburb of *Kastrades* or *Garitsa*, where the dismantled *Fort San Salvador* rises on the right. Near the E. base of the dilapidated rampart, about 200 paces from the Boulevard of the Empress Elizabeth, is the TOMB OF MENECEATES, a low circular structure dating from the 6th or 7th cent. B.C.

The Boulevard of the Empress Elizabeth runs hence to the left along the coast, and ends near the remains of an old wind-mill. We follow the principal street towards the S., passing a church and a red house. In 5 min. we ascend by a road diverging to the right, opposite the circular apse of the old church of *Santa Corcyra*. The gate on the left is the entrance to the royal villa of \**Monrepos* (*Villa Reale*), the extensive gardens of which command beautiful views of the town and fortress of Corfu (open free on Thurs. and Sun. afternoons; on other days, fee  $\frac{1}{2}$ -1 fr.).

The above-mentioned road, passing the entrance to the Villa, leads to the village of *Anatipsis*. Near the village a path diverges to the left and leads through a grove of olives towards the sea. After about 200 paces we reach, a little to the right, the interesting and curious substructures of an *Ancient Temple* discovered in 1822. This ruin lies about 100 ft. above the sea in a narrow ravine called *Kardaki*, a name also extended to the surrounding district.

The principal street follows the W. slope of the hilly peninsula, which extends to the S. between the *Lake of Kalikiópoulo* and the sea. This was probably the site of the ancient town, the principal commercial harbour of which was formed by the Bay of *Kastrades*,

while the lake of Kalikiópoulo, now silted up, seems to have been the ancient *Hyllæan Harbour*, used as a station for vessels of war. The street, which is much frequented on fine evenings, is flanked by rose and orange gardens, and farther on by beautiful olive groves. It ends, about 2 M. from the Esplanade, in a circular space, named the *Canone*, or *One-gun Battery*, commanding a splendid \*View of the E. coast.

Opposite the entrance to the old Hyllæan harbour lies the islet of *Pontikonisi* (mouse-island), said to be the Phæacian ship, which brought Ulysses to Ithaca and was afterwards converted into stone by Poseidon. The mouth of a brook on the S.W. side of Lake Kalikiópoulo, which is called *Kressida*, is pointed out as the place where Ulysses was cast ashore and met the Princess Nausicaa.

Several charming \*Excursions may be made from the capital into the interior of the island, which, thanks to the English administration, is almost everywhere traversed by good carriage-roads.

To THE SOUTH. — To *Gasturi* and *Benizza*, about 11 M., by carriage (15 fr.) in  $2\frac{1}{2}$  hrs. The road skirts the lake of Kalikiópoulo and then ascends in windings to ( $9\frac{1}{2}$  M.) *Gasturi*, where in a gorge is an ancient well under a large plane-tree. Farther on, beyond the small *Bella Vienna Restaurant*, a little to the left, lies the late Empress of Austria's (d. 1898) *Villa Achilleion* (adm. on application to the Austrian consul at Corfu). Fine view from the church above. Thence we descend in windings to ( $1\frac{3}{4}$  M.) *Benizza*, noted for its oranges. Near the priest's house are the well-preserved remains of a Roman villa. Boat hence to *Kastrades*, 5 fr. Close by is the source used for the aqueduct of Corfu. — To the *Monte San Decca* (1860 ft.), Greek *Hagi Decca*, by carriage (15 fr.; there and back 6 hrs.). We drive to the village of the same name at the foot of the hill, and then ascend with a guide to the top in 1 hour. Splendid panorama, especially of the Albanese coast. We descend by a rough goat-path to (1 hr.) *Epano-Garouna* and thence walk to ( $\frac{1}{4}$  hr.) *San Teódoro* or *Hagios Theódoros*, where the carriage should be ordered to meet us (to Corfu a drive of  $1\frac{1}{2}$  hr.).

To THE WEST. — To *Pelleka* (there and back in  $3\frac{1}{2}$ –4 hrs., carr. 12 fr.), on the W. coast of the island. On leaving the carriage we engage a boy to guide us to the top of the hill (890 ft.), whence an admirable view is enjoyed, very beautiful towards sunset.

To THE NORTH. — To *Govino*, with the remains of a Venetian arsenal, situated on a beautiful bay. We go viâ *Alpoa* and return by *Potamò*, an exquisite drive of  $2\frac{1}{2}$ –3 hrs. (carr. 8–10 fr.).

To *Palæokastrítsa*, a whole day (carriage 25 fr.), a very pleasant road with beautiful views. About halfway to *Palæokastrítsa*, near the *Bridge of Phelaka*, the road to the N. part of the island diverges from that leading to Govino (see above), and crosses the highest range of hills in the island by the *Pass of San Pantaleone*. To the right towers the *Monte San Salvatore*, Greek *Pantokrator* (2990 ft.; ascent from *Glyphò*, the landing-station for the high-lying village of Signes). The monastery of *Palæokastrítsa* lies on a rock in a bay on the W. side of the island, and commands an admirable view of the coast and the beautiful blue sea.

For a more detailed account of Corfu, see *Baedeker's Handbook to Greece*.

## List

of the most important Artists mentioned in the Handbook, with a  
note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor; ca. = circa, about; B. = Bolognese, Flor. = Florentine, Ferr. = Ferrarese, Mess. = Messinese, Neap. = Neapolitan, Rom. = Roman, etc.

The Arabic numerals enclosed within brackets refer to the art-notice throughout the Handbook, the Roman figures to the Introduction.

- Aktion*, Greek P., 2nd cent. A. D. — (xxxviii).
- Ainémolo*, *Vincenzo di Pavia* (Vinc. Romano), Palerm. P., d. 1540. — (251).
- Alibrando*, *Girol.*, Mess. P., 1470-1524.
- Allegri*, *Ant.*, see *Correggio*.
- Amerighi*, see *Caravaggio*, *Mich.*
- Angelico da Fiesole*, *Fra Giov.*, Flor. P., 1387-1455.
- Apelles*, Greek P., 356-308 B. C. — (xxxvii).
- Apollodorus*, Greek P., end of 5th cent. B. C. — (xxxvi).
- Apollonius* of Tralles, Greek S., brother of Tauriscus. — (xxxiv).
- Aquila*, *Silvestro dell'*, S., 15th cent.
- , *Pompeo*, d', P., second half of 16th cent.
- Aristides*, Greek P., 370-330 B. C. — (xxxvii).
- Arnolfo del (di) Cambio*, see *Cambio*.
- Argano*, *Cavaliere d'* (*Gius. Cesari*), Rom. P., ca. 1580-1640. — (189).
- Auria*, *Dom. d'*, Neap. S., pupil of *Giov. da Nola*, d. 1585.
- Baboccio*, *Ant.*, Neap. S., A., 1351-ca. 1415.
- Barbieri*, see *Guercino*.
- Barisano*, bronze-founder, end of 12th cent.
- Bartolomeo della Porta*, *Fra*, Flor. P., 1475-1517.
- Bassano*, *Jacopo (da Ponte)*, Ven. P., 1510-92.
- , *Leandro (da Ponte)*, son of *Jacopo*, Ven. P., 1558-1623.
- Baszi*, *Giov. Ant.*, see *Sodoma*.
- Bellini*, *Gentile*, brother of *Giovanni*, Ven. P., 1421-1507.
- , *Giovanni*, Ven. P., 1426-1516.
- Belotti*, *Bern.*, see *Canaletto*.
- Beltraffio*, see *Beltraffio*.
- Bernardi*, *Giov.*, da Castelbolognese, Bol. goldsmith, d. 1554.
- Bernini*, *Giov. Lorenzo*, Rom. A., S., 1589-1680.
- Bigordi*, see *Ghirlandajo*.
- Bol*, *Ferd.*, Dutch P., 1611-81.
- Bottraffio* (*Beltraffio*), *Giov. Ant.*, Mil. P., pupil of *Leonardo da Vinci*, 1467-1516.
- Bonannus*, *Pisam* A., S., end of 12th cent.
- Bonito*, *Nicc.*, Rom. P., 18th cent.
- Bonvicino*, see *Moretto*.
- Botticelli*, *Aless.* or *Sandro (Al Felpetti)*, Flor. P., 1446-1510.
- Bronzino*, *Angelo*, Flor. P., 1502-72.
- Brueghel*, *Pieter, the Elder*, Flemish P., 1520-69.
- Buonarrotti*, see *Michael Angelo*.
- Buono* (*Buoni*), *Silvestro*, Neap. P., d. 1480.
- Calabrese*, *il (Matteo Pretti)*, Neap. P., 1613-99.
- Caliari*, *Paolo*, see *Veronese*.
- Camaino*, *Tino di*, Sienese S., d. 1339.
- Cambiaso*, *Luca*, Genovese P., 1527-85.
- Cambio*, *Arnolfo del (di)*, Flor. A., S., 1240-1311. — (xlvi).
- Camillanti* (*Camillanti*), Flor. S., end of 16th cent.
- Camuccini*, *Vinc.*, Rom. P., 1773-1844.
- Canalio*, *Bartol. da*, Sicil. P., 14th cent.
- Canaletto* (*Bern. Belotti*), Ven. P., 1724-80.
- Canova*, *Antonio*, S., 1757-1832.
- Cappuccino* *Genovese*, see *Sirozzi*.
- Caracciolo*, *Giov. Batt.* (surn. *Battistello*), Neap. P., d. 1641. — (xlvi).
- Caravaggio*, *Michael Angelo Amerighi* da, Rom and Neap. P., 1569-1609.
- , *Polidoro da*, Rom. P., 1495-1543.
- (xlvi).
- Carracci*, *Annibale*, Bol. P., 1560-1609.
- , *Lodovico*, Bol. P., 1555-1619.
- Cavallini*, *Pietro*, Rom. P., 14th cent.
- (xlvi).

- Celebrano*, Franc., Neap. S., 18th cent.
- Cellini, Benvenuto*, Flor. S. and goldsmith, 1500-72.
- Ciccione, Andrea*, Neap. A., S., d. 1457.
- Claude le Lorrain (Gellée)*, French P., 1600-82.
- Conca, Seb.*, Neap. P., 1679-1764.
- Conradini (Corrad.)*, Ant., S., d. 1752.
- Corenzio, Belisario*, P., 1558-1643. — (xlviii).
- Cornelissen, Jacob*, Dutch P., ca. 1480-after 1593. — (273).
- Correggio (Antonio Allegri da)*, Parm. P., 1494?-1534.
- Corso, Vinc.*, Neap. P., d. 1545.
- Cosmati*, Rom. family of stone-mosaicists, 13th cent.
- Cranach, Luc.*, German P., 1472-1553.
- Credi, Lorenzo di*, Flor. P., 1459-1537.
- Crescenzo, Ant.*, Sicil. P., first half of 15th cent. — (251).
- Crisuolo, Giov. Fil.*, Neap. P., 1495-1584.
- Ortios*, Greek S., 5th cent. B. C. — (xxx).
- Criwelli, Carlo*, Ven. P., ca. 1468-93.
- Dolci, Carlo*, Flor. P., 1616-86.
- Domenichino (Domenico Zampieri)*, Rom. and Neap. P., A., 1581-1641. — (xlviii).
- Donatello (Donato di Niccolò di Betti Bardi)*, Flor. S., 1386-1466.
- Donzello, Piero and Ippol.*, Neap. P., alleged pupils of Zingaro, 15th cent. — (xlvii).
- Dürer, Albr.*, German P., 1471-1528.
- Dyck, Ant. van*, Flem. P., 1599-1641.
- Euphranor*, Greek S., P., 575-335 B. C. — (xxxvii).
- Eyck, Hubert van*, Flemish P., ca. 1366-1426.
- *Jan van*, Flemish P., born after 1360, d. 1440.
- Fabrizio, Gentile da*, Umbr. P., ca. 1370-1451 (?).
- Falcone, Aniello*, Neap. P., 1600-1665. — (xlviii).
- Fansaga, Cosimo*, P., S., A., 1591-1678.
- Fiesole, Fra Giovanni Angelico da*, see Angelico.
- Finoglia, Paolo Dom.*, Neap. P., d. 1656.
- Fiore, Agnello del*, Neap. S., d. ca. 1500.
- *Colantonio del (Nicc. Tomasi)*, P., 14th cent.
- Fontana, Dom.*, Rom. A., 1543-1607.
- Fontana, Lavinia*, Bol. P., 1552-1802.
- Franco, Agnolo*, Neap. P., d. ca. 1445.
- Fuccio, A.*, first half of 13th cent.
- Fuga, Fernando*, Rom. A., 1699-1780.
- Gabriele d'Agnolo*, Neap. A., ca. 1496.
- Gastano, Scipione*, Neap. P., 16th cent.
- Gagini (Gaggini)*, Ant., Sicil. S., born 1480, and sons. — (251).
- Gargiulo, Dom.*, surn. *Mico Spadaro*, Neap. P., 1612-79.
- Garofalo (Benvenuto Tiso)*, Ferr. P., 1481-1559.
- Ghirlandajo, Dom. (Dom. Bigordi)*, Flor. P., 1449-94.
- Giordano, Luca*, surn. *Fa Presto*, Neap. P., ca. 1632-1705. — (xlviii).
- Giotto (di Bondone)*, Flor. P., A., S., 1276-1387. — (xlvii).
- Guercino, il (Giov. Franc. Barbieri)*, Bol. and Rom. P., 1591-1666.
- Hackert, Phil.*, German P., 1737-1807.
- Hayes, Franc.*, Ital. P., born 1791.
- Kaufmann, Maria Angelica*, German P., 1741-1807.
- Lama, Gian Bernardo*, Neap. P., 1508-79.
- Lanfranco, Giov.*, Bol., Rom., and Neap. P., 1580?-1647.
- Leonardo da Vinci*, Flor. and Mil. P., S., A., 1452-1519.
- Lotto, Lorenzo*, Ven. P., 1480?-1554?
- Lucas van Leyden (Luca d'Olanda)*, Dutch P., 1494-1533.
- Luini, Bernardino*, Mil. P., 1470?-1530?
- Maglione*, Flor. P., S., second half of 13th cent.
- Majano, Benedetto da*, Flor. A., S., 1442-97.
- *Giuliano da*, Flor. A., 1432-90.
- Mantegna, Andrea*, Pad. P., 1431-1506.
- Martini, Simone*, Sien. P., ca. 1285-1344. — (xlvii).
- Masuccio the Elder*, Neap. A., S., ca. 1230-1305.
- *the Younger*, Neap. A., S., ca. 1291-1388.
- Massola, Fil.*, father of Parmigianino, Parm. P., d. 1505.
- *Franc.*, see *Parmigianino*.
- Massoni, Guido (il Modanino)*, Mod. S., 1450-1518.
- Mengs, Ant. Raphael*, P., 1728-79.
- Merlano, Giov.*, see *Nola, Giov. da*.
- Messina, Antonello da*, Sicil. P., b. after 1410, d. ca. 1493. — (251).
- Michael Angelo Buonarroti*, Flor. and Rom. A., S., P., 1475-1564.
- Michelozzo*, Flor. A., S., 1391-1472.
- Mignard, Pierre*, French P., 1610-95.
- Modanino*, see *Massoni*.
- Monrealese*, see *Novelli, Pietro*.
- Montorselli, Fra Giov. Ang.*, Flor. S., assistant of Michael Angelo, 1507-63.

- Moretto da Brescia* (*Alessandro Bonvicino*), Bres. P., 1498-1556.  
*Murano, Bartol. da*, see *Vivarini*.  
*Nesiotes*, Greek S., 5th cent. B. C. — (xxx).  
*Nicias*, Greek P., ca. 848-808 B. C. — (xxxvii).  
*Nicomachus*, Greek P., about 400 B. C. — (xxxvii).  
*Nola, Giov. da* (*Giov. Merlano*), Neap. S., 1478-1559.  
*Novelli, Pietro* (*il Monrealese*), Sicil. P., 1808-47. — (251).  
*Palma Vecchio, Giac.*, Ven. P., 1480-1528.  
*Pannini, Giov. Paolo*, Rom. P., 1696-1768.  
*Papa, Simone, the Elder*, Neap. P., 15th cent. — (xlvii).  
 — *Sim.*, the Younger, Neap. P., 1606-67.  
*Parmeggiano* or *Parmigianino* (*Francesco Massuola*), Parm. P., 1503-40.  
*Parrhasius*, Greek P., end of 5th cent. B. C. — (xxxvi).  
*Pastiles*, Greco-Rom. S., 72-48 B. C. — (xxxiv).  
*Paustias*, Greek P., 4th cent. B. C. — (xxxvii).  
*Pauson*, Greek P., about 400 B. C. (xxxi).  
*Perugino, Pietro* (*Pietro Vannucci*), Umbr. and Flor. P., 1446-1524.  
*Phidias*, Greek S., 500-430 B. C.  
*Pinturicchio, Bernardino Betti*, Umbr. P., 1454-1513.  
*Piombo, Sebast. del*, see *Sebastiano*.  
*Pippi*, see *Romano*.  
*Pisano, Giov.*, Pis. A., S., son of Niccolò, ca. 1250-1320.  
 — *Niccolò* (d), Pis. A., S., ca. 1206-80.  
*Polidoro*, see *Caravaggio*.  
*Polycletus*, Greek S., 5th cent. B. C. — (xxxii).  
*Polygnotus*, Greek P., 480-30 B. C. — (xxxv).  
*Pontorno, Jac. (Carrucci) da*, Flor. P., 1494-1557.  
*Porta, Bart. della*, see *Bartolomeo*.  
 — *Guglielmo della*, Lomb. S., d. 1577.  
*Praxiteles*, Greek S., about 364 B. C.  
*Prete Genovese*, see *Strozzi*.  
*Preit, Matteo*, see *Calabrese*.  
*Pulgo, Dom.*, Flor. P., 1475-1527.  
*Queirolo, Ant.*, S., 18th cent.  
*Raphael Santi da Urbino*, P., A., 1483-1520.  
*Rembrandt Harmensz van Rijn*, Dutch P., 1606-69.  
*Reni, Guido*, Bol. P., 1574-1642.  
*Ribera*, see *Spagnoletto*.  
*Robusti*, see *Tintoretto*.  
*Romanelli, Giov. Franc.*, P., ca. 1610-62.  
*Romano, Giulio* (*G. Pippi*), Rom. P. A., 1492-1546.  
*Rosa, Salvator*, Neap. and Rom. P., 1615-73. — (xlviii).  
*Rossellino, Ant.*, Flor. S., A., b. 1427, d. ca. 1478.  
*Rubens, Petrus Paulus*, Flemish P., 1577-1640.  
*Rusulone, Pietro*, Sicil. P., 15th cent. — (244).  
*Sabattini, Andr.*, see *Salerno, Andr. da*.  
*Salerno, Andrea da* (*Andr. Sabattini*), Neap. P., follower of Raphael, 1480-1545. — (xlviii).  
*Saliba, Antonello da*, Sicil. P., 15th cent. — (251).  
*Sammartino, Gius.*, Neap. S., 1728-1800.  
*Sanctis, Giac. de*, Neap. A., d. 1543.  
*Sangallo, Francesco da*, son of Giuliano, Flor. S., 1497-1575.  
*Santacroce, Girol. (da)*, Ven. P., ca. 1520-49.  
*Santafede, Fabrizio*, Neap. P., 1560-1634.  
 — *Francesco*, Neap. P., father of Fabrizio, 16th cent.  
*Sarto, Andrea del*, Flor. P., 1487-1531.  
*Sassoferrato* (*Giov. Batt. Salvi*), Rom. P., 1605-85.  
*Schidone, Bart.*, Mod. P., d. 1615.  
*Scilla, Agost.*, Sicil. P., 1639-1700.  
*Sebastiano del Piombo* (*Seb. Luciani*), Ven. and Rom. P., 1486-1547.  
*Serpotta, Giacomo*, Sicil. S., 1655-1732. — (251).  
*Sesto, Cesare da*, Mil. P., pupil of Leonardo da Vinci, d. after 1524.  
*Siciliano, Giov. Bernardino*, Neap. P., S., 1606-87.  
*Siena, Marco da*, P., A., second half of 16th cent.  
 — *Matteo da*, P., middle of 16th cent.  
*Sòdama, il* (*Giov. Ant. Bazzi*), Sien. and Lomb. P., ca. 1473-1549.  
*Solario, Ant.*, see *Zingaro*.  
*Solimena, Franc.* (surn. *Abbate Ciccio*) Neap. P., 1657-1747.  
*Spada, Lionello*, Bol. P., 1556-1622.  
*Spagnoletto* (*Gius. Ribera*), Span.-Neap. P., 1588-1656. — (xlviii).  
*Stanzioni, Massimo*, Neap. P., 1585-1656. — (xlviii).  
*Stefani, Pietro degli*, Neap. S., P., b. 1228, d. after 1318.  
 — *Tommaso degli*, Neap. P., 1231-1310.  
*Strozzi, Bernardo* (*il Cappuccino* or *il Prete Genovese*), Genovese P., 1581-1644.

- Tauriscus* of Tralles, Greek S., brother of Apollonius. — (xxxiv).  
*Thorwaldsen, Bertel*, Danish S., 1770-1844.  
*Timanthes*, Greek P., about 400 B. C. — (xxxvii).  
*Timomachus*, Greek P., about 300 B. C. — (xxxviii).  
*Tintoretto, il* (*Jac. Robusti*), Ven. P., 1518-94.  
*Tisi, Benven.*, see *Garofalo*.  
*Titian* (*Tiziano Vecellio da Cadore*), Ven. P., 1477-1576.  
*Traversa* (*Charles Franç. de la Traversse*), French P., d. 1778.  
*Vaccaro, Andrea*, Neap. P., 1598-1670.  
*Vannucci, Pietro*, see *Perugino*.  
*Vanvitelli, Lod.*, A., 1700-73.  
*Vasari, Giorgio*, Flor. P., A., and writer on art, 1512-74.  
*Vecellio, Tiziano*, see *Titian*.  
*Velasquez* (*Diego V. de Silva*), Span. P., 1598-1660.  
*Venusti, Marcello*, P., pupil of Michael Angelo, d. ca. 1570.  
*Veronese, Paolo* (*P. Callari*), Ven. P., 1528-88.  
*Vigilia, Tommaso di*, Sicil. P., pupil of Ant. Crescenzio, 15th cent. — (251).  
*Vincenzo di Pavia*, see *Ainemelo*.  
*Vinci, Leonardo da*, see *Leonardo*.  
*Vivarini, Alise* (or *Luigi*), Ven. P., ca. 1464-1503.  
 —, *Bart.* (*Bart. da Murano*), Ven. P., ca. 1450-99.  
*Zampieri*, see *Domenichino*.  
*Zeuxis*, Greek P., 4th cent. B. C. — (xxxvi).  
*Zingaro, lo* (*Ant. Solario*), Neap. P., ca. 1382-1455. — (xlvi).
-

# INDEX.

- Abacaenum* 320.  
*Abbadiazza* 333.  
*Abbasanta* 379.  
*Abella* 202.  
*Abellinum* 208.  
*Abruzzi*, the 175. 176.  
*Acciano* 180.  
*Acerenza* 314.  
*Aceria* 11.  
*Aceras* 11.  
*Acesines* 389.  
*Acherontia* 213. 214.  
*Acherusian Lake* 102.  
*Aci Castello* 341.  
*Aci, Isola d'* 340.  
*Acireale* 340.  
*Aciris* 221.  
*Acithis* 293.  
*Acquafredda* 385.  
*Acquapesa* 228.  
*Acquasanta* 275.  
*Acquatetta* 205.  
*Acquaviva delle Fonti* 209.  
— *Platani* 301.  
*Aquedolce* 313.  
*Acrae* 315. 239.  
*Acragas* 302. 239.  
—, *river* 303.  
*Acri* 225.  
*Acrocero della Torre* 315.  
*Adernò* 343.  
*Aegadian Islands* 235.  
*Egimurus* 396.  
*Aeolian Islands* 322. r  
*Esernia* 185.  
*Ætna*, *Mount* 350. 235.  
*Ætna* 343.  
*S. Agapito* 185.  
*S. Agata*, *near Sorrento* 151.  
— *de' Goti* 193.  
— *del Militello* 319.  
*Agathyrnum* 239.  
*Ager Falernus* 18.  
— *Taurianus* 227.  
*Agerola* 146.  
*Agira* 310.  
*Agnano* 93.  
—, *Lago d'* 93.
- S. Agnello* 147.  
*Agno, L'* 11.  
*Agnone* 369.  
*Agri, river* 215. 221.  
*Agrigentum* 302.  
*Agropoli* 228.  
*Aggyrium* 310. 239.  
*Aielli* 184.  
*Alabon* 359.  
*Alaesa* 318.  
*Alanno* 186.  
*Alaro* 224.  
*Alatri* 3.  
*Alba Fucentia* 182.  
*Albacina* 191.  
*Albanella* 167.  
*Albano di Lucania* 217.  
*Albe* 182.  
*Alberi* 152.  
*Alburno, Mte.* 215.  
*Alburnus* 215.  
*Alcamo* 285.  
*Alcantara* 339.  
*Alcantara, river* 341. 359.  
*Alento, river* 193. 228.  
*Ales* 380.  
*Alessano* 212.  
*S. Alessio, Capo* 335.  
*Alesus* 318.  
*Alétrium* 2. 3.  
*Alexio* 212.  
*Alfedena* 185.  
*S. Alfio* 339.  
*Alghero* 390.  
*Alì* 334.  
*Alia* 301.  
*Alicuri* 324.  
*Alimena* 300.  
*Altamura* 213.  
*Altarello di Baida* 230.  
*Altavilla* 203. 299.  
*Altilia* 194.  
*Aluntium* 239. 319.  
*Amalfi* 170.  
*Amantea* 229.  
*Amantia* 229.  
*Amaro, Monte* 185. 193.  
*Amaseno, river* 12.  
*Amendola* 196.  
*Amendolara* 222.
- Amendolea* 225.  
*Amestratus* 318.  
*Amiternum* 180.  
*Amorosi* 198.  
*Amyclae* 15.  
*Anacapri* 158.  
*Anagni* 2.  
*Anagnia* 2.  
*Analipsis* 407.  
*Anapus, river* 373.  
*Anazzo* 209.  
*Ancona* 176.  
*S. Andrea* 224.  
—, *Monte* 15.  
*Andria* 205.  
*Anela* 378.  
*S. Angelo, Castel* 177.  
—, *Monastery* 202.  
—, —, *Lipari* 322. 323.  
—, —, *the Little* 152.  
—, —, *near Sorrento* 145.  
— *Mosciano* 192.  
— *Piraino* 319.  
— *in Formis* 9.  
*Angri* 161.  
*SS. Annunziata (Ravello)* 178.  
*Antas, Temple of* 386.  
*Antenna, Pizzo* 234. 317.  
*Antennamare* 332.  
*Antignano* 90.  
*S. Antimo* 197.  
*Antinum* 187.  
*S. Antiocho* 387.  
*S. Antonio* 340.  
*Antrodoco* 177.  
*Antrosano* 182.  
*Antullo, Pozzo d'* 3.  
*Anversa* 185.  
*Anza* 212.  
*Anxanum* 194.  
*Anxur* 13.  
*Aouina, El* 402.  
*Apennines, the* 175.  
*Apice* 200.  
*Apollonia* 318.  
*Apricena* 195.  
*Aqua Cornelia* 299.  
*Aquae Cutiliae* 177.  
*Aquila* 177.



- Aquilonia 204.  
 Aquino 8.  
*Aquinum* 8.  
 Aragona 801.  
 Aranel, Golfo 378.  
 Arbore 152.  
 Arborea 880.  
 S. Arcangelo 163.  
 Arce 189.  
 Archi-Reggio 231.  
 Arco Felice 104. 98.  
 — Naturale 157.  
 Ardara 388.  
 Ardore 224.  
 Arena Bianca 227.  
 Arenella 324.  
 Ariana, El 401.  
 Ariano di Puglia 201.  
 Arienzo 10.  
 —, Ravine of 174.  
 Arizzo 880. 388.  
 Armi, Capo dell' 225.  
 —, Monte dell' 216.  
 Armstrong, Cantiere 98.  
 Arpaia 10.  
*Arpi* 196.  
*Arpinas, Insula* 188.  
 Arpino 189.  
*Arpinum* 189.  
 Arsoli 181.  
 Artesino, Monte 909.  
*Arx Volscorum* 197.  
 Arzana 388.  
 Ascea 228.  
 Ascensione, Monte dell' 192.  
 Ascoli Piceno 192.  
 —, Porto d' 192.  
 — Satriano 215.  
*Asculum Picenum* 192.  
 Asinara 890.  
*Asinarus* 314.  
 Asinello 294.  
 Aso, brook 191.  
 Aspra 284.  
 Aspromonte, Mt. 224. 232.  
 Assaro 310.  
 Assemini 881.  
 Assergi 180.  
*Assorus* 289. 310.  
 Astore, Monte 280.  
 Astroni 98.  
*Atella* 197. 214.  
 Atena 215.  
 Aterno, river 177. 179. 192.  
*Atina* 215.  
 Atrani 170.  
 —, Valley of 172.  
 Atri 193.  
 Atrio del Cavallo 114.  
 Atripalda 203.  
*Aufidus* 213.  
 Augusta 359.
- Auletta 215.  
 Auricarro 209.  
*Ausculum Apulum* 213.  
 Avella 202.  
 Avellino 203.  
*Avernus, Lacus* 98.  
 Aversa 197.  
 Avezzano 182.  
 Avigliano 214.  
 Avola 314.
- Bacoli 100.  
 Badia di S. Spirito 185. 308.  
 Badolato 224.  
 Bagaria or Bagheria 283.  
 Bagnara 230.  
 Bagni di Nerone 99.  
 Bagno d'Ischia 108.  
 — del Purgatorio 119.  
 — della Regina Giovanna 149.  
 Bagnoli 94.  
 Bagnolo del Salento 212.  
 Bahira, El 397.  
*Batae* 99.  
 Baiano 202.  
 Baida 280.  
 Baia 99.  
 Balensul 315.  
 Balestrate 285.  
 Balsorano 187.  
 Balvano 216.  
 Balzo di Trifoglietto 357.  
 Bambina 292.  
*Bantia* 213.  
 Bansi, Abbadia de' 213.  
 Baragiano 216.  
 Baranica 152.  
 Barano 108.  
 Baranello 194.  
 Barbagia, la 368.  
 Barbaro, Monte 287.  
 Barbarossa, Castello di 158.  
 Barcellona 320.  
 S. Bardiglio 385.  
 Bardo, the 401.  
 Bari 208. 388.  
 —, Terra di 176.  
 Barile 214.  
*Barium* 208.  
 Barletta 204.  
 Baronisi 166.  
 Barra, La 112.  
 Barrafranca 310.  
 Barrali 387.  
 S. Bartolommeo, river 285.  
 Basento, river 217.  
 Basilicata, the 176. 217.  
 S. Basilio 209.
- Pisticci 221.  
 Basiluzzo 324.  
*Batinus* 193.  
 Battaglia 200.  
 Battipaglia 166.  
 Baucina 298.  
 Bauladu 379.  
*Bauli, Villa* 100.  
 Baunei 388.  
 Bauso 321.  
 Bazzano 180.  
 Beffi 180.  
 Belice, river 297. 298.  
 Bella 216.  
 Bellante 192.  
 Belmonte, in Calabria 229.  
 —, near Palermo 281.  
 Belpasso 344.  
 Belvedere (near Castellammare) 146.  
 — (near Syracuse) 370.  
 — Marittimo 228.  
 Belvi 388.  
 S. Benedetto 184. 192.  
 Benetutti 873.  
 Benevento 198.  
*Beneventum* 199.  
 Benissa 408.  
 Berchidda 378.  
 Bernalda 217.  
 S. Biagio, river 306.  
 Biancavilla 343.  
 Bianconuovo 224.  
 S. Biase 229.  
 Bicocca 311. 357.  
 Biferera 298.  
 Biferno, river 194.  
 Bilice, Valley of the 307.  
 Billiemi, Monti 284.  
 Birgi, river 293.  
 Birori 379.  
 Bisacquino 298.  
 Biscari 313.  
 Bisceglie 208.  
 Biserta 404.  
 Bisignano 225.  
 Bitetto 209.  
 Bitonto 206.  
 Bitti 379.  
 Bizerte 404.  
 Blue Grotto 159.  
 Boccadifalco 280.  
 Boccetta, torrent 328.  
 Boeo, Capo 298.  
 Bolano 186.  
 Bolognetta Marineo 298.  
 Bolotana 379.  
 Bon, Cape 388.  
 Bonea Grotta 163.  
 Bonefro 194.  
 Bonifato, Monte 285.  
 Bono 378.

- Bonorva 378.  
 Borello 354.  
 Borgo 177.  
 Borore 379.  
 Bortigali 379.  
 Boss 379.  
 Bosco d'Acerra 10.  
 — di Calatafimi 287.  
 — di Caronia 318.  
 — dell' Umbra 196.  
 — di Villafior 380.  
 Boscoreale 143. 10.  
 Boscotrecase 119.  
 Botricello 223.  
 Botte, Le 14.  
 Bottida 378.  
 Boukournin 404.  
 Bova 225.  
 Bovalino 224.  
 Bove, Monte 181.  
 —, Valle del 357.  
*Bovianum Undecimanorum* 185.  
 Bovino 201.  
 Bradano, the 218.  
 Brancaccio 282.  
 Brancalone 224.  
*Brenteston* 210.  
 Briatico 230.  
 Brienza 215.  
 Brindisi 210.  
 — Montagna 217.  
 Brolo, Fiumara 319.  
 Bronte 343.  
 Brucato 299.  
 Brucoli 359.  
 Bruncu Spina, Punta 383.  
*Brundisium* 210.  
 Brusciano 202.  
 Buccino 216.  
 Buddusò 378.  
 Buffaloria 222.  
 Buggeru 376.  
 Bugnara 184.  
 Bulgheria, Monte 228.  
 Bultei 378.  
 Buonalbergo 201.  
 Buonfornello 316.  
 Buonpietro 300.  
 Buraco, Monte 298.  
 Burgio 298.  
 Burgos 378.  
 Busambra 298.  
 Buscemi 316.  
 Busento, river 225.  
 Bussi 186.  
 Butera 312.  
 Cabras 380.  
 Caccamo 300.  
*Caccyparis* 314.  
 Cagliari 381.  
 —, Stagno di 381. 382.  
 Calanello 7.  
 Calazzo 10.  
*Calata* 16.  
 Cairano 204.  
 Cairo, Monte 6.  
 Calabria 176.  
 Calabritto 215.  
*Calacte* 318.  
 Calascibetta 309.  
 Calasetta 387.  
 Calatabiano 339.  
 Calatafimi 285.  
 Calavà, prom. 319.  
 Calciano 217.  
 Calciniera, Monte 341.  
 Caldare 301.  
 Calderara 341.  
*Calcs* 7.  
 Calitri 204.  
*Callipolis* 212.  
 S. Calogero, Monte, near Sciacca 237.  
 —, Lipari 323.  
 —, Termini 300.  
 Calore, river 198. 199. 206.  
 Caltabelotta 298.  
 —, river 298.  
 Caltagirone 358.  
 Caltanissetta 308.  
 Caltavuturo 300.  
 Calvello, Monte 11.  
 Calvi 7.  
 Calvo, Monte 177. 196.  
 Camaldolinear Naples 91.  
 — dell' Avvocata 169.  
 — di Meta 152.  
 — della Torre 111.  
 Camarda 180.  
*Camarina* 299. 313.  
 Camastra, river 217.  
 Camerelle, the 156.  
 Camerino 191.  
*Camicus* 303.  
 Cammarata 301. 216.  
 —, Pizzo di 301.  
 Campana 222.  
 —, Punta 174.  
 Campanaro, Monte 307.  
 Campanella, Punta di 150.  
*Campania* 7.  
 Campeda, la 379.  
*Campi Geloi* 312.  
 — *Laestrigonii* 357.  
 — *Palentini* 181.  
 Campidano 379. 384.  
 Campo Bianco 323.  
 — di Giove 185.  
 — Pericoli 180.  
 Campobasso 194.  
 Campobello 291. 311.  
 Campofelice 317.  
 Campofiorito 298.  
 Campofranco 301.  
 Campolattaro 5194.  
 Campoliato 194.  
 Campomaggiore 217.  
 Campomarino 194.  
 Campomela 388.  
 Camporotondo 344.  
 Camposano 202.  
 Cancellio 10.  
 Candela 213.  
 Candida 203.  
 Canicatti 308.  
 Caniga 388.  
*Cannae* 205.  
 Cannita 234.  
 Cannitello 230.  
 Cannizzaro 341.  
 Cannole 212.  
 Canosa 205.  
 Cansano 185.  
*Canusium* 205.  
 Canzano 192.  
 Capaccio Nuovo 167.  
 — Vecchio 167.  
 Capaci 285.  
 Capistrello 187.  
 Capitanata, the 176. 186.  
 Capitello 228.  
 Capo, Lo (Capri) 157.  
 Capo Bianco 298.  
 — Figari 378.  
 — Soprano 312.  
 — di Sorrento 160.  
 — Sottile 174.  
 Capodimonte, near Naples 81.  
 —, near Sorrento 149.  
 Caposele 215.  
 —, Villa 16.  
 Cappelle 182.  
 Cappelliere 298.  
*Cappreae* 154.  
 Capri 152. 155.  
 Capriati al Volturmo 186.  
 Caprile 158.  
 Capua 7.  
*Capua* 8.  
 Capurso 209.  
*Carales* 382.  
 Carbonara, Capo 382.  
 Carceri di Nerone 101.  
 Cardellieri, Monte 298.  
 Cardillo, Monte 344.  
 Cardito, Monte 193.  
 Cariati 222.  
 Carini 235.  
 Carinola 18.  
 Carlentini 359.  
 Carloforte 388.  
 Caronia 318.  
 Carotto 147. 152.  
 Carovigno 209.  
 Carovilli 185.  
 Carpanzano 226.

- Carpineto 2.  
 Carpinone 185.  
 Carrito Ortona 184.  
 Carruba 340.  
*Carseoli* 181.  
 Carsoli 181.  
 Cartagena, Cape 408.  
 Carthage 402.  
 —, Cape 397. 403.  
 Casa del Bosco 355.  
 Casacalenda 184.  
 Casafferro 202.  
 Casalbordino 194.  
 Casalbuono 215.  
 Casalduni 198.  
 Casale d'Altamura 218.  
 Casalnuovo 11. 202.  
 Casal Velino 228.  
 Casamicciola 107.  
 Cascano 18.  
 Cascia 177.  
 Caserta 9. 198.  
 — Vecchia 10.  
*Casilinum* 7.  
 Casino Chiriaco 227.  
*Casinum* 4.  
*Casmenae* 239. 314.  
 Casoria 197.  
 Cassano 209. 225.  
 Cassaro 301. 315.  
 Cassibile 314.  
 —, river 314.  
 Cassino 4.  
 —, Monte 5.  
 Castagna, Capo 323.  
 Castanea 333.  
 Castel S. Angelo 177.  
 — Fiorentino 197.  
 — S. Giorgio 202.  
 — Lagopesole 214.  
 — di Lama 192.  
 — di Sangro 185.  
 — Termini 301.  
 — di Tusa 318.  
 Castelbuono 318.  
 Castelvita 215.  
 Casteldaccia 299.  
 Castelfranci 204.  
 Castella, Capo 223.  
 Castellalto 192.  
 Castellammare Adr. 193.  
 — del Golfo (Sicily) 285.  
 — di Stabia 144.  
 Castellaneta 209.  
 Castello, Monte 162.  
 — di Barbarossa 158.  
 — di Cisterna 202.  
 — del Monte 205.  
 — in Parco 161.  
 Castelluccio 216.  
 Castelnuovo Vallo 228.  
 Castelvetero 224.  
 Castelveterano 288.  
 Castiglione 341.  
 — di Sicilia 341.  
 —, Monte 156.  
 Castro 212.  
 Castrofilippo 308.  
 Castrogiovanni 234. 308.  
 Castronuovo 301.  
 Castroreale 320.  
 Castrovillari 216. 225.  
*Castrum Minervae* 212.  
 — *Novum* 192.  
 S. Cataldo 308.  
 —, Castello 212.  
 Catalfano, Monte 282. 283.  
*Catana* 239. 348.  
 Catania 344.  
 —, Piana di 357.  
 Catanzaro 223.  
 Catena del Marghine 379.  
 Catenanuova 310.  
 S. Caterina (Beggio) 281.  
 —, Sicily 308.  
 —, near Squillace 224.  
 Catona 284.  
 Caudine Forks 198.  
*Caudium* 10.  
*Caulonia* 224.  
 Causo 300.  
 Cava dei Tirreni 162.  
 Cavaliere 181.  
 Cavallino 212.  
 Cavone, river 221.  
 Ceccano 3.  
*Cedrinus* 379.  
 Cefala-Diana 298.  
 Cefalone, Pizzo 181.  
 Cefalù 317.  
 Celano 183.  
 Celle di Bulgheria 228.  
 Cellole Fasani 18.  
 Cento Camerelle 101.  
 Centola 228.  
 Centorbi 311.  
 Centuripe 289. 310.  
*Cephaloedium* 317.  
 Ceprano 3.  
*Cercatae* 188.  
 Cerchio 184.  
 Cerda 300.  
 Cerignola 204.  
 Cerreto 198.  
 — d'Esì 191.  
 Cerrita, Bosco della 352.  
 Certosa, the (Capri) 156.  
 — (near Mileto) 280.  
 — di S. Lorenzo 215.  
 Cervaro 6. 201.  
 —, river 201.  
 Cervialto, Mte. 215.  
 Cervico 225.  
 Cesarano 152.  
 S. Cesario di Lecce 212.  
 Cetara 169.  
 Cetraro 228.  
*Charybdis* 230.  
 Chiaiolella 105.  
 Chianche 203.  
 Chiatona 218.  
 Chiazza 310.  
 Chienti, river 190. 191.  
 Chieti 186.  
 Chieuti 194.  
 Chilibani 378.  
 Chirica, Monte 323.  
 Chiunzo, Monte 161.  
 Chiusa-Sclafani 298.  
*Choerades* 213.  
*Chrysas* 310.  
 Cibali 344.  
 Cicala 202.  
 Cicci, Monte 333.  
 Cicciiano 202.  
 Cicero's Tomb 16.  
 — Villa 16.  
 Ciclopi, Scogli dei 340.  
 Cimiti, Capo delle 223.  
 Cimitile 202.  
 Cino 181.  
 Cini 285.  
 Cintaria, la 295.  
*Circeti* 14.  
 Circeo or Circello, Monte  
 — or Promontorio 14.  
 Cirella Maiera 228.  
 Cirò 222.  
 S. Ciro, Grotta di 281.  
 Cisterna 11.  
 Cisternino 209.  
 Città Santangelo 193.  
 Città Vecchia 394.  
 Cittaducale 177.  
 Cittanova 224.  
 Cività d'Antino 187.  
 Civitella Roveto 187.  
*Clanuis* 11.  
 S. Clemente di Cas. 186.  
 Cocullo 184.  
 Cocuzzo, Monte 229.  
 Codola 202.  
 Collarmele 184.  
 Collepardo 3.  
*Colles Leucogaei* 96.  
 Collesano 317.  
 Colli 181. 192.  
 Colonne, Capo delle 223.  
 Comino 395. 391.  
 Cómiso 318.  
 Comitini 301. 308.  
 Conca, Capo di 174.  
 —, Gorge of 149.  
 Conca d'Oro, la 254.  
 Concazze, Serra delle 357.  
 Concilio, Monte 353.  
 S. Cono 310.  
*Consentia* 225.  
 Consilina 215.

- Contessa 298.  
 Conti delle Fontanelle 152.  
 — di Geremenna 152.  
 Contigliano 176.  
 Contr. dei Santicelli 315.  
 Controne 215.  
 Contursi 215.  
 Conversano 209.  
 Conza 204.  
*Copias* 222.  
 Coppola, Monte 145.  
*Cora* 11.  
 Corace 229.  
 Coraci 226.  
 Corato 205.  
*Corecyra* 406.  
*Corinium* 186.  
 Corfu 405.  
 Cori 11.  
 Corigliano Calabro 222.  
 — d'Otranto 212.  
 Corleone 298.  
 Corleto 215.  
 Corno, Monte 181.  
*Cornus* 380.  
 Coroglio, Capo 89.  
 Corpo di Cava 163.  
 Correo 332.  
 Corsari 298.  
*Cosa* 225.  
 Coscile, river 216. 225.  
 Cosenza 225.  
 SS. Cosma e Damiano 17.  
*Cossyra* 396.  
 S. Costanzo, Mte. 150.  
 Cotrone 222.  
 Crapolla 150.  
*Crathis* 225.  
 Crati, river 222. 225.  
 Cretaro, Monte 146.  
 Crimiti, Monte 367.  
 S. Croce, Capo 359.  
 — del Sannio 194.  
 — (Mt. Vesuvius) 119.  
 Crocette di Agrifoglio, Le 226.  
 Cropani 223.  
*Croton* 222.  
 Crucoli 222.  
 Cuba, La 277.  
 Cuccio, Monte 232.  
 Culatrello 316.  
 Culmine 386.  
*Cumae* 108. 81.  
 Cunano, Monte 343.  
*Cupressanum* 209.  
 Cupra Marittima 191.  
 Curingo 229.  
*Cutilnas, Lacus* 177.  
 Curro, Monte 184.  
 Cutro 223.  
 Cuttò, Monte 343.  
 Cutula 341.  
 Cyane Brook 374.  
 Cyclopean Islands 340.  
 Damecuta 158.  
 Damusi 344.  
 S. Deca, Mte. 408.  
 Decima, Fiumara 339.  
 Decimomannu 381.  
 Delia 311.  
 —, river 292.  
 S. Demetrio ne' Vestini 180.  
 Deserto 151.  
 Desulo 388.  
 Diamante 228.  
 Diano 215.  
*Dicasarchia* 94.  
*Dicasopolis* 287.  
*Didyme* 324.  
 Dirillo 313.  
 Dittaino, river 310.  
 Djamûr 396.  
 Djebel-Khagui 408.  
 — Resas 404.  
 — Zaghuan 404.  
 Domus Novas 385.  
 S. Donato di Lecce 212.  
 Donna Beatrice 298.  
 Donnafugata 313.  
 Donori 387.  
 Dougga 404.  
 Drago, river 303.  
*Drepana* 294.  
 Duchessa, La 376.  
 Due Fratelli 169.  
 Dugenta 198.  
 Eboli 214.  
 S. Eftaio, Church 385.  
*Egesta* 287.  
*Egnatia* 209.  
*Eknomos* 312.  
 El-Djem 404.  
*Eleutheros* 284.  
 S. Elia 194. 284.  
 —, Capo 382. 385.  
 —, Monte 280.  
 Elini 388.  
 Elmas 381.  
 S. Elpidio 191.  
 Enas 378.  
*Engutim* 300.  
*Enna* 309.  
*Enosis* 386.  
*Entella* 289. 298.  
 Epano 408.  
 Epitaffio, Punta dell' 99.  
 Epomeo, Monte 108. 106.  
*Epomeus* 106.  
*Epopeus* 106.  
 Erbe Bianche 344.  
*Erbesaus* 308.  
 Eremitaggio di Trapani 332.  
*Ericusa* 324.  
 Erikouai 405.  
*Eryx* 295.  
 Esportato 378.  
 Estersili 387.  
 Etna, see *Ætna*.  
 S. Eufemia 229.  
 —, Golfo di 229.  
*Euonymus* 324.  
*Fabrateria nova* 3.  
 — *vetus* 3.  
 Fabriano 191.  
 Fagnano 180.  
 Faito, Monte 145.  
 Falconara 312.  
 —, river 314.  
 Falcenaria 293.  
 Falcone 320.  
 Falconiera, Monte 284.  
 Falerna 229.  
*Falernus, Ager* 18.  
 Falsomiele 281.  
 Fano Adriano 193.  
 Faraglioni 156. 340.  
 Farina, Cape 397.  
 Faro 383.  
 Fasano 209.  
 Favara 311.  
 —, La 282.  
 Favarotta 311. 358.  
 Favazzina 230.  
 Favignana 293.  
 Favorita, la, Portici 112.  
 —, near Palermo 277.  
 S. Felice 10. 14.  
 S. Ferdinando 335.  
 Ferentino 2.  
*Ferentinum* 2.  
*Ferentum* 213.  
 Ferla 315.  
 Fermo 191.  
 Feroleto Antico 229.  
 Ferrandina 217.  
 Ferru, Monte 390.  
 Ficarazzelli 283.  
 Ficarazzi 283.  
 Ficarra 319.  
 Ficuzza 298.  
 Figliino 161.  
 Fildidonne 358.  
 Filicuri 324.  
 S. Filippo Archi 321.  
 — d'Argirò 310.  
 Finisterra, prom. 212.  
*Firmum Picenum* 191.  
 Fiume Caldo 235.  
 — Freddo 229. 285. 339.  
 — Grande 300. 316.  
 — Salso 300. 308. 311.  
 — Torto 300. 316.

S. Flavia 283.  
 S. Flaviano 192.  
 Florida 315.  
 Foggia 195.  
 Fondi 15.  
 Fondi, Lake of 14.  
 Fonni 388.  
 Fontana 106. 221.  
 — Congiada 388.  
 — Vecchia 339.  
 Fontanamela 388.  
 Fontanarosa 196.  
 Fontane 189.  
 Fontecchio 180.  
*Fontes Leucogaei* 96.  
 Fordungianus 380.  
 Forenza 213.  
 Forio 108.  
 Formia 16.  
*Formiae* 16.  
 Fornacelle 152.  
 Forno, Il 101.  
 Fortore, river 194.  
*Forum Populit* 215.  
 — *Trajan* 380.  
 — *Vulcani* 96.  
 Forza 335.  
 Fossacesia 194.  
 Fossanova 12.  
 Fragneto 194.  
 Francavilla 193. 221.  
 S. Franco, Monte 193.  
 Francolisi 18.  
 Frasso 198. 13.  
 Fratelli 355.  
 S. Fratello 318.  
 —, Fiumara 318.  
 Frattamaggiore-Grumo 197.  
 Fratte 166.  
*Fregellae* 3.  
 Frento 194.  
 Fries 387.  
 Frigento 204.  
 Frosinone 2.  
 Frumento, Monte 353.  
*Frusino* 2.  
 Fucino, Lago di 182.  
*Fundi* 15.  
 Fuorigrotta 93.  
*Furculae Caudinae* 10.  
 Furiano, Fiumara di 318.  
 Furore 174.  
 Fusaro, Lago del 102.  
 Fuscaldè 228.  
 Gaeta 16.  
 Gaggera, river 285. 286.  
 Gagliano 310.  
 Gagliole 191.  
 Gairo 386.  
 Galati 384.  
 Galatina 212.

Galatone 212.  
 Galdo 215.  
 Galli, I 174.  
 Gallico 231.  
 Gallinella, river 285.  
 Gallipoli 212.  
 Gallo, Capo di 232.  
 Galtelli 379.  
 Galignano 212.  
 Gangi 300.  
 Garaguso 217.  
 Gargano, Mte. 176. 195. 196.  
 Garigliano, river 3. 17.  
 Garofalo, the 334.  
 Garouna 408.  
 Gasturi 408.  
 S. Gavino 381.  
 Gavi 379.  
 Gela 312. 239.  
 Gemellaro, Mte. 354. 355.  
 Gemini, Monte 301.  
 Generosa, La 300.  
 Gennargentu, Mt. 388.  
 S. Gennaro, monastery 96.  
 Gerace 224.  
 Gerbini 311.  
 S. Germano 4.  
 Gesico 387.  
 Gesso 321.  
 S. Giacomo 222.  
 Giaconia 344.  
 Giampillieri 334.  
 Giardinetto 201.  
 Giardini 385.  
 Giarre 339.  
 Giarretta, river 357.  
 Giave 378.  
 Gibellina 288.  
 Gibilmanna 317.  
 Gibilrossa 281.  
 Ginosa 218.  
 Giocca 390.  
 Gioia Tauro 290.  
 — del Colle 213.  
 Gioiosa Ionica 224.  
 — Marea 319.  
 S. Giorgio (Avellino) 202.  
 —, in Sardinia 390.  
 —, in Sicily 321.  
 —, near Patti 319.  
 S. Giovanni in Carico 3.  
 — in Fiori 226.  
 — e Paolo di Casamari 188.  
 — de Sinis 380.  
 — a Teduccio 109. 112.  
 — (Sardinia) 390.  
 Giovenco 184.  
 Giovinazzo 206.  
 Girasole 388.  
 Girgenti 302.  
 Acropolis 303.

Girgenti:  
 S. Biagio 303.  
 Biblioteca Lucchesiana 307.  
 Catacombs 307.  
 Cathedral 306.  
 Cloacae of Phæax 306.  
 Fonte dei Greci 303.  
 S. Giorgio 307.  
 S. Gregorio delle Rape 304.  
 Grotta de' Frangapani 304.  
 Hippodrome 306.  
 S. Maria dei Greci 307.  
 Museum 307.  
 S. Nicola 304.  
 Oratory of Phalaris 304.  
 Panitteri Garden 304.  
 Passeggiata 307.  
 Piscina 306.  
 Porta Aurea 305.  
 — del Ponte 303.  
 Purgatorio, Ch. del 307.  
 Rock of Athene 307.  
 Rupe Atenea 307.  
 Sulphur Mines 307.  
 Temple of Æsculapius 305.  
 — of Athene 307.  
 — of Castor and Pollux 305.  
 — of Ceres and Proserpine 303.  
 — of Concord 304.  
 — of Hercules 304.  
 — of Juno Lacinia 304.  
 — of Jupiter Polieus 307.  
 — of Vulcan 306.  
 — of Zeus 306.  
 Tomb of Theron 306.  
 S. Vito 307.  
 Giuliana 298.  
 Giulianello 11.  
 S. Giuliano del Sannio 194.  
 —, Monte 295.  
 Giulianova 192.  
 Giurdignano 212.  
 S. Giuseppe 10.  
 Gizio, river 180.  
 Glypho 408.  
*Gnathia* 209.  
 Godrano 296.  
 Goletta 397.  
 Golfo Aranci 378.  
 Gonnese 386.  
 Gorgo di Cotone 289.  
 Goriano 184.  
 Govino 406.  
 Gozzo 395. 391.  
 Gragnano 144.

- Grammichele 858.  
 Gran Sasso d'Italia 180.  
 175.  
 Grassano 217.  
 Gratteri 317.  
 Gravina 354. 213.  
 Grazia Vecchia 280.  
 Greccio 176.  
 Greci 201.  
 S. Gregorio 225.  
 Grifone, Monte 281.  
 Grisolia 228.  
 Grotta, La 333.  
 Grotta d'Averno 99.  
 — Azzurra 159.  
 — Bianca 160.  
 — del Bove 354.  
 — del Bove Marino 160.  
 — del Cane 93.  
 — del Castiglione 156.  
 — di Collepardo 3.  
 — Dragonara 101.  
 — della Fata Donnavilla 320.  
 — del Fracasso 344.  
 — della Pace 104.  
 — delle Pulzelle 297.  
 — della Sibilla 99. 103.  
 293.  
 — delle Stalattite 160.  
 — Taphano 297.  
 — Verde 160.  
 Grottaglie 221.  
 Grottammare 191.  
 Grottas, Mte. is 887.  
 Grotte, Le 303.  
 Grottole 217.  
 Grumentum 215.  
 Grumo 209.  
 Guardia, Monte di 322.  
 — Piemontese 228.  
 Guglionesi 194.  
 Gullo Valley 321.  
 Gurnalunga, river 357.  
 Gurrita 342.  
 S. Gusmano, river 359.  
 Hadranum 343.  
 Halaesa 318.  
 Halcyas 283.  
 Halycus 293.  
 Hammâm Lîf 404.  
 Hatria 193.  
 Heirats 278.  
 Helorus 314.  
 Helvia Ricina 190.  
 Hemichara 300.  
 Hephæstides 322.  
 Heraclea 221.  
 — Minoa 293.  
 Heracleia 109.  
 Herculaneum 109.  
 Herdonia 213.  
 Hermitage (Mt. Vesuvius) 117.  
 Hikesia 324.  
 Hiera 323.  
 Himella 181.  
 Himera 316.  
 — Meridionalis 300. 308.  
 311.  
 — Septentrionalis 300. 316.  
 Hipparis 313.  
 Hipponion 229.  
 Histonium 194.  
 Hybla Herasa 313. 239.  
 — Minor 344.  
 Hyccara 285.  
 Hydruntum 212.  
 Hydrus 212.  
 Hyllæan Harbour 408.  
 Hypsas 297.  
 —, river 303.  
 Iersu 388.  
 Iglesias 385.  
 S. Ilario 214.  
 — Sangro 185.  
 Ilbono 388.  
 Illorai 378.  
 Imachara 300.  
 Imera 303.  
 Inarime 105.  
 Inice, Monte 287.  
 Insulæ Diomedææ 194.  
 Interamna 192.  
 Intermezzo, Pizzo d' 181.  
 Interoceia 177.  
 Interpromium 186.  
 Introdacqua 185.  
 Ioppolo 230.  
 Irno 166.  
 Irpina 203.  
 Irpino 203.  
 Ischia 105.  
 Ischitella 196.  
 Iscla 105.  
 Isclero, the 198.  
 Isernia 185.  
 Isili 388.  
 Isola Capo-Rizzuto 223.  
 — d'Aci 340.  
 — delle Femmine 285.  
 — del Liri 188.  
 — Ferdinanda 296.  
 — Grande 293.  
 — Lunga 293.  
 — Piana 386.  
 — Salina 324.  
 Isoletta 3.  
 Ispica, Val d' 313.  
 Itri 15.  
 Julian Aqueduct 101.  
 Kairouan 404.  
 Kalikiopoulo, Lake 407.  
 Kamari 403.  
 Kardaki 407.  
 Karthada 402.  
 Kasr-Sâd 284.  
 Kheredine 402.  
 Khrum 402.  
 Konto Vouni 405.  
 Korlian 298.  
 Kressida 408.  
 Krontos, Mons 297.  
 Kyme 31.  
 Lacco 108.  
 Lacinian promontory 223.  
 Laconi 388.  
 Lacus Acherusius 102.  
 — Amasactus 204.  
 — Amyclanus 14.  
 — Avernus 98.  
 — Cutilias 177.  
 — Fucinus 182.  
 — Fundanus 14.  
 — Lucrinus 98.  
 — Niger 216.  
 — Palicorum 358.  
 Lagonegro 215.  
 Lagopesole 214.  
 Lama, Castel di 192.  
 Lanciano 194.  
 Lanusei 388.  
 Lao, river 216. 228.  
 Laos 216.  
 Lapio 203.  
 Larino 194.  
 Larinum 194.  
 Lascari 317.  
 Latiano 221.  
 Lattarico 225.  
 Lattaro, Mte. 146.  
 Lauria 216.  
 Lauro, Mte. 285.  
 Lautulas 14.  
 Lavello 213.  
 Laviano 215.  
 Lazzaro 225.  
 S. Lazzaro, Fort 172.  
 Leano, Monte 13.  
 Lecce 211.  
 Leghorn 18.  
 Lei 379.  
 Lentini 358.  
 —, Lago di 358.  
 S. Leo 323.  
 S. Leonardo 196. 359.  
 —, river 299.  
 Leone 358.  
 Leonesa 177.  
 Leonforte 310.  
 Leontinoi 358. 239.  
 Lepre, Monte 343.  
 Lercara 301.  
 Lesina, Lago di 195.  
 27\*

- Lete Vivo, brook 191.  
 Letofanni 335.  
 Lettere 144.  
 Leuca 212.  
 Leuca, promontory 212.  
 S. Leucio, Casino di 10.  
 Levanzo 233.  
 S. Liberatore, Monte 164.  
 Licata 312.  
 Licatia 354.  
 Lilibeo, Capo 233.  
*Lilybaeum* 233.  
 Limbara, Monti di 378.  
 Lingua 324.  
 Linguaglossa 341.  
 —, Bosco di 352.  
 Lioni 204.  
*Liparacae* 322.  
 Lipari 322.  
 — Islands 232. 322.  
 Liris, river 3. 17. 181.  
 Liscia Bianca 324.  
*Locri Epistephys* 224.  
 Lone 172.  
 Longano 320.  
 Longobardi 229.  
 Lontrano, ravine 215.  
 S. Lorenzo 284.  
 —, Certosa 215.  
 — Maggiore 198.  
 Loreto 189. 206.  
 Lotzrai 338.  
 S. Louis 402.  
*Lucania* 176. 217.  
 Luce 221.  
 Lucera 198.  
*Luceria* 198.  
 S. Lucia 321.  
 S. Lucido 229.  
 Lucco 183.  
 Lucrino 98.  
 Luogosano 203.  
 Luparo, Monte 184.  
*Lupia* 211.  
 Lusciano, Villa 98.  
 Lysimelia 378.  
  
*Macara* 293.  
 Maccaluba 301.  
 Macchia, La 353.  
 Macerata 190.  
 Macomer 379.  
*Macopsia* 379.  
 Maddalena, La 385.  
 Maddaloni 10. 193.  
 Madonna Mts. 317.  
 Madonna dell'Annunziata 295.  
 — dell' Antu 285.  
 — del Capo 223.  
 — del Castello 216.  
 — del Lauro 147.  
 — della Rocca 339.  
  
*Maechi*, Torrente 341.  
 Maenza 12.  
 Magliano 182.  
 Maglie 212.  
*Magna Graecia* 176.  
 Magnisi 359.  
 Maida 227.  
 Maiella, Mt. 175. 185. 193.  
 Maiori 169.  
 Maiorisi 18.  
 Malaspina, Monte 324.  
 Maletto 342.  
*Maleventum* 199.  
 Malfa 324.  
 Malka, la 402.  
 Malta 391.  
 Malvagna 341.  
 Mandas 387.  
 Manfredonia 196.  
 Mangano 340.  
 S. Mango 203.  
 Maniacium 342.  
 Mannu, river 387.  
 Manoppello 186.  
 Manouba, the 401.  
 Marano 191.  
 Maratea 228.  
 Marausa 293.  
 Marcellinara 229.  
 Marcianise 198.  
 S. Marco 225.  
 — d' Alunzio 319.  
 —, Cape 380.  
 Marechiaro 88.  
 Marecoccia, Telegrafo di 152.  
 Mare Dolce 282.  
 — Grande 218.  
 — Morto 101. 102.  
 — Piccolo 218. 220.  
 Marescia 209.  
 S. Margarita 105.  
 S. Margherita 298.  
 S. Maria dei Bisognosi 181.  
 —, near Catanzaro 223.  
 — (Massa Lubrense) 150.  
 — di Buonaria 355.  
 — di Capua Vetere 8.  
 — a Castello 152.  
 — del Castello 119.  
 — di Gesù, near Palermo 281.  
 — di Leuca 212.  
 — di Licodia 343.  
 — Maggiore 162.  
 — a Monte Vergine 298.  
 — della Neve 151.  
 — a Pozzano 145.  
 — del Rosario 161.  
 — della Scala 333.  
 — del Soccorso 157.  
 — della Valle 333.  
  
 S. Maria della Vittoria 182.  
 —, island 233.  
 Marianopoli 307.  
 S. Marie 181.  
 Marighianella 202.  
 Marigliano 10. 202.  
 Marina del Cantone 150.  
 — di Cazzano 147.  
 — di Equa 147.  
 — di Puolo 149.  
 S. Marina 324.  
 Marinella 378.  
 Marino 192.  
 Marmogada 388.  
 Marmore 176.  
 Maroglio, river 313.  
 Marro, river 230.  
 Marrubiu 380.  
*Marruvium* 184.  
 Marsa, La 406.  
 Marsala 292.  
 Marsico Nuovo 215.  
 S. Martino (near Palermo) 280.  
 — in Pensilis 194.  
 —, near Milazzo 321.  
 Mascali 341.  
 Mascalucia 354.  
 Massa (Vesuvius) 116.  
 — d'Albe 182.  
 Massafra 209.  
 Massa Lubrense 150.  
 Massico, Monte 18.  
 Massolivieri, prom. 361.  
 Matelica 191.  
 Mater Domini 162.  
 Matese 10.  
 Matrice 194.  
*Matrinus* 193.  
 Mattinata 196.  
 S. Mauro la Bruca 228.  
 Mazara 292.  
 Mazaras, river 292.  
 Mazzara 292.  
 Meana 388.  
*Megara Hyblaea* 359. 239.  
 Megarean Bay 359.  
*Megaritis* 34.  
 Melfi 214.  
 —, Pizzuto di 214.  
*Meligunis* 322.  
 Melilli 359.  
*Melite* 392.  
 Melito 225.  
*Menas* 358. 239.  
 Menfrici or Menfi 297.  
 Mercante, Passo del 224.  
 Mercato S. Severino 202.  
 Mercogliano 203.  
 Merenda 341.  
 Mesagne 221.  
*Messana* 328.

- Messina 325.**  
 Abbadiazza, L' 333.  
 S. Agostino 330.  
 S. Anna 329.  
 S. Annunziata 329.  
 Antennamare, Mte. 332.  
 Bocchetta, Torrente 330.  
 Campo Inglese 332.  
 — Santo 332.  
 Cappuccini, Monte dei 332.  
 Cathedral 328.  
 Cattolica, la 329.  
 Cemetery, Prot. 331.  
 Chalcidicus, Mons 332.  
 Citadel 331.  
 Corso Cavour 331.  
 — Vitt. Emanuele 331.  
 S. Cosma & Damiano 329.  
 Dogana 331.  
 Exchange 331.  
 Fort Castellaccio 332.  
 — Gonzaga 332.  
 Fountain of Montorsoli 329.  
 S. Francesco d'Assisi 330.  
 —, Oratorio di 331.  
 S. Gioacchino 331.  
 S. Giov. Decollato 330.  
 S. Gregorio 329.  
 Harbour 331.  
 Indirizzo, Ch. del 329.  
 Lazaretto 332.  
 Library 329.  
 Lighthouse 331.  
 S. Lucia 329.  
 S. Maddalena 329.  
 S. Maria Alemanna 329.  
 — della Scala 330. 333.  
 Matagrifone 330.  
 Matrice 328.  
 Museo 330.  
 Natural History Collection 329.  
 S. Niccolò 331.  
 Ospedale Civico 329.  
 Pace, Chiesa della 330.  
 Palazzo Brunaccini 331.  
 — Grano 330.  
 — Municipale 331.  
 Piazza del Duomo 329.  
 Post Office 331. 325.  
 S. Rocco 329.  
 Statue of Don John of Austria 331.  
 Strada Militare 332.  
 Teatro Vitt. Eman. 325.  
 University 329.  
 Villa Guelfonia 330.
- Messina, the Strait of 326.  
 Meta 147.  
 Metaponto 217.  
*Metapontum* 217.  
*Metaurum* 230.  
*Metaurus* 230.  
 Mezzagno 231.  
 Mezzocampo 344.  
 Mezzojuso 298.  
 S. Michele, Mte. 156. 387.  
 —, near Manfredonia 196.  
 —, near Melfi 194.  
 Mignano 7.  
 Milazzo 320.  
 Mileto 229.  
 Miletto, Monte 10.  
 Mili 334.  
 Milis 330.  
 Militello 358.  
 Mimiani 308.  
*Mimnermum* 280.  
 Minardo, Monte 343.  
 Mineo 358.  
 Minervino, Murgie di 205.  
 Miniscola Spiaggia di 102.  
*Minoa* 298.  
*Minopolis* 209.  
 Minori 170.  
 Minturna 17.  
*Minturnae* 17.  
 Mirto Crosia 222.  
 Miseno 102.  
 —, Capo 102.  
*Misenum* 101.  
 Misilmeri 298.  
 Misterbianco 344.  
 Mistretta 313.  
 Mitromania, Grotta di 157.  
 Modica 313.  
 Modione, river 288. 289.  
 Modolo 379.  
 Modugno 206. 209.  
 Moiano 196.  
 Moio 341.  
 Mola di Bari 209.  
 — di Gaeta 16.  
 —, near Taormina 339. 336.  
 Molentargiu, Stagno di 332. 335.  
*Moles Puteolanae* 95.  
 Molfetta 206.  
 Molina 180.  
 —, Punta 106.  
 Molini, Valle de' 172.  
 Monacilione 194.  
 Monacone, Il 156.  
*Monalus* 318.  
 Monasterace 224.  
 Monastir 331.  
 Mondello 277.  
 Mondragone 18.  
 Monforte 194. 320.
- Mongibello 351.  
 Mongiuffi 335.  
 Mongrassano 225.  
 Monopoli 209.  
 Monreale (Sicily) 278.  
 — (Sardinia) 331.  
 Monserrato 357.  
 Montagano 194.  
 Montagnuola, the 355.  
 Montaguto 201.  
 Montalbano 221.  
 Montalegre 298.  
 Montalto 225. 232.  
 Montauro 224.  
 Monte Cassino 5.  
 — Giordano 221.  
 — Grosse 315.  
 — Nuovo 96.  
 — Santangelo 196.  
 — Vergine 324.  
 Montes, Monte 228.  
 Montecalvo 201.  
 Montecorvino 166.  
 Montecosaro 190.  
 Montefalcione 203.  
 Montefiasci 221.  
 Monteleone 229.  
 Montemaggiore 300.  
 Montemesola 221.  
 Montemiletto 203.  
 Montenero 194.  
 Montepagano 193.  
 Montepertuso 146.  
 Monteponi 336.  
 Monteprandone 192.  
 Monteroduni 185.  
 Montesampolo 192.  
 Montesano 215.  
 Montesarchio 10.  
 Montesardo 212.  
 Montesilvano 193.  
*Montes Lactaris* 146.  
 Montevecchio 331.  
 Monteverde 204.  
 Monti 378.  
 — Rossi 355.  
 Monticchio 204.  
 Monticelli 15.  
 Montorio 193.  
 Montoro 203.  
 Morano 216.  
 Morcone 194.  
 Mores 378.  
*Morgantium* 239.  
 Morino 187.  
 Mormanno 216.  
 Morolo 2.  
 Moropano 108.  
 Morra Irpino 204.  
 Morrovalle 190.  
 Moscia, Monte 224.  
 Mosciano 192.  
 Motta 195.



## Motta S. Anastasia 311. 344. Naples:

*Metze* 233. 240.  
*Muglia* 311.  
*Mulafà* 390.  
*Mulinazzo* 233.  
*Muranum* 216.  
*Murata, La* 217.  
*Murganai, Monte* 335.  
*Murgie di Minervino* 205.  
*Muro* 212.  
 — *Lucano* 216.  
*Musei* 335.  
*Mussumeli* 301.  
*Mutignano* 193.  
*Myiae* 320.

## Nao, Capo 223.

## Naples 19.

## Accademia Pontaniana 47.

## Acqua di Serino 81.

## Albergo dei Poveri 42.

## S. Angelo a Nilo 47.

## S. Anna dei Lombardi 43.

## SS. Annunziata 49.

## Aquarium 33.

## Archetietello, l' 90.

## Archives 43.

## Arcivescovado 53.

## Arrival 19.

## Arsenal 33.

## Banca Nazionale 41.

## Bankers 24.

## S. Barbara 33.

## Baths 24.

## Bazaar 41.

## Beer 21.

## Boarding Houses 20.

## Boats 24.

## Booksellers 25.

## Botanic Garden 41.

## Cable Tramways 23. 33.

## Cafés 21.

## Camaldoli 91.

## Campo Santo Nuovo 50.

## Capo Coroglio 89.

## — di Posillipo 83.

## Capodimonte 81.

## Cappella del Sole 50.

## — del Tesoro 51.

## S. Carlo, Theatre 37.

## Carriages 21. 22.

## Casa dei Trovatelli 49.

## Castel Capuano 49.

## — del Carmine 39.

## — Nuovo 33.

## — dell' Ovo 34.

## — Sant' Elmo 83.

## Catacombs 80.

## S. Caterina a Formello 49.

## Cathedral 51.

## Cemeteries 50.

## Chemists 24.

## Chiaia, the 33.

## S. Chiara 44.

## Chiesa del Sannazaro 87.

## Cigars 21.

## Colonna de' Martiri 40.

## Commandant's Resid. 35.

## Confectioners 21.

## Conservatorium of Music 55.

## Consuls 24.

## Corso Garibaldi 40. 49.

## — Umberto I. 33.

## — Vitt. Emanuele 82.

## S. Croce al Mercato 39.

## Cumæ Railway 92.

## Dazio Consumo 90.

## Dogana 39.

## S. Domenico Magg. 45.

## English Churches 25.

## Exchange 37.

## Festivals, national and religious 23.

## S. Filippo Neri 54.

## Foundlings' Home 49.

## S. Francesco di Paola 35.

## Frisio, Scoglio di 33.

## Fuorigrotta 93. 86.

## Galleria Principe di Napoli 41.

## — Umberto I. 33.

## S. Gennaro 80.

## Gesh Nuovo 44.

## S. Giac. della Marca 43.

## — degli Spagnuoli 37.

## S. Giovanni a Carbonara 50.

## — Maggiore 47.

## — de' Pappacoda 47.

## Goods Agents 27.

## Grotta di Posillipo 86.

## Grotto of Sejanus 83.

## Guides 30.

## Harbours 33.

## History 31.

## Hospitals 24. 33.

## Hotels 19. 20.

## Immacolatella 39.

## Incoronata 42. 37.

## S. Januarius, Chap. 51.

## Largo della Carità 41.

## — S. Domenico 45.

## — del Mercatello 41.

## — S. Trinità Magg. 44.

## — della Vittoria 34.

## Liceo Vitt. Eman. 41.

## Lighthouse 33.

## Lloyd's Agents 24.

## Naples:

## S. Lorenzo 54.

## Lotto 29.

## S. Lucia 34.

## S. Maria del Carmine 39.

## — di Costantinopoli 83.

## — Donna Regina 53.

## — del Faro 83.

## — la Nuova 42.

## — del Parto 87.

## — di Piedigrotta 86.

## — della Pietà de' Sangri 47.

## S. Martino 33.

## Martyrs' Monument 40.

## Mergellina, the 37.

## Miracoli, de' 82.

## Miradols 82.

## Molo Angioino 33.

## — Piccolo 39.

## Money Changers 24.

## Monte Oliveto 43.

## — di Pietà 49.

## — Santo 33.

## Municipio 37.

## Museo Capodimonte 81.

## — Civico Filangieri 53.

## — Nazionale 55.

## Eschines, Stat. of 63.

## Alexander, Battle of 66. xlii.

## Amazon, etc., of the Pergam. School 62. xxxii.

## Animals (Bronze) 67.

## Apollo playing the Lyre 63. xxxiv.

## Bronzes, Ancient 67.

## —, Small 78.

## Caligula, Statue of 63.

## Chinese Collections 61.

## Christian Inscriptions 61.

## Coins 75.

## Crystal, Ancient 74.

## Cumæan Collection 71.

## Dancing Faun 69.

## Doryphorus of Polyctetus 62. xxxii.

## Drunken Faun 63.

## Egyptian Antiquities 61.

## Emperors, Busts and Statues of 64.

## Engravings 71.

## Farnese Bull 60. xxxii.

## — Flora 65.

## — Hera 62. xxx.

## — Hercules 60.

## Food Collection 72.

## Naples:

Museo Nazionale:  
 Frescoes, Ancient,  
 from Pompeii, etc.  
 57. 69. xxxix.  
 Gold and Silver  
 Ornaments 80.  
 Harmodius and Aris-  
 togeton 62. xxxi.  
 Heracles, Tables of  
 60.  
 Homer 63.  
 Inscriptions 60.  
 Library 74.  
 Marble Sculptures 61.  
 Mercury Reposing 68.  
 Mosaics 58.  
 Museo Santangelo 77.  
 Narcissus 69.  
 Orestes and Electra  
 62. xxxiv.  
 Ornamental Paint-  
 ings 59.  
 Orpheus relief 67.  
 xxxi.  
 Papyri, Library of 71.  
 Pictures, Modern 72.  
 75.  
 Pompeian Frescoes  
 57. 69. xxxix.  
 Pompeii, Model of 79.  
 Portico degli Impe-  
 ratori 64.  
 Portrait Statues and  
 Busts 68.  
 Precious Relics 79.  
 Psyche of Capua 63.  
 xxxiv.  
 Raccolta Pornogra-  
 fica 75.  
 Reliefs 66.  
 Renaissance Works  
 71.  
 Salpion, Vase of 66.  
 xxxiv.  
 Satyrs 68. 68.  
 Terracottas 70.  
 Vases, Coll. of 77.  
 Venus Callipygus 63.  
 — of Capua 62.  
 xxxiv.  
 —, Statues of 65.  
 Weapons, Collection  
 of 69.  
 Wounded Gaul 62.  
 xxxii.  
 Museum of S. Martino  
 84.  
 Newspapers 28.  
 Observatory 82.  
 Omnibuses 23.  
 Ospedale della Pace 51.  
 Paduli, the 50.

## Naples:

Palazzo d'Angri 41.  
 — Arcivescovile 53.  
 — Calabritto 40.  
 — di Capodimonte 81.  
 — Casacalenda 45.  
 — Caviati 45.  
 — Corigliano 45.  
 — Cuomo 53.  
 — di Donn' Anna 88.  
 — Fondi 42.  
 — Gravina 43.  
 — Maddaloni 41.  
 — de' Ministeri 37.  
 — Nunziante 40.  
 — Partanna 40.  
 — Reale 35.  
 — S. Severo 45.  
 — Sirignano 37.  
 S. Paolo Maggiore 54.  
 Parco Margherita 85.  
 — Savoia 85.  
 Pausilypon 89. 85.  
 Pensions 20.  
 Photographs 26.  
 Physicians 24.  
 Piazza Cavour 41.  
 — Dante 41.  
 — S. Ferdinando 36.  
 — Garibaldi 40.  
 — S. Gennaro 51.  
 — Gerolomini 54.  
 — de' Martiri 40.  
 — del Mercato 89.  
 — di Monteoliveto 43.  
 — del Municipio 37.  
 — di Piedigrotta 86.  
 — del Plebiscito 35.  
 — Salvator Rosa 82.  
 — la Torretta 86.  
 — Umberto 86.  
 S. Pietro a Maiella 55.  
 — Martire 89.  
 Pizzofalcone 34.  
 Police Office 19.  
 Ponte di Chiaia 40.  
 — della Sanità 80.  
 Porta Alba 41.  
 — Capuana 49.  
 — del Carmine 39.  
 — Nolana 40.  
 Porto Grande 38.  
 — Militare 38.  
 — Piccolo 39.  
 Posilipo 85.  
 Post Office 25. 43.  
 Prefettura 35.  
 Railways 19.  
 Reclusorio 42.  
 Restaurants 20.  
 S. Restituta 58.  
 Rione Amedeo 83.  
 — Vomero 83.

## Naples:

Riviera di Chiaia 38.  
 Sannazaro (Chiesa) 87.  
 Sansevero (Cappella)  
 47.  
 Schilizzi's Mausoleum  
 88.  
 Scuola di Virgilio 89.  
 S. Sebastiano 38.  
 S. Severino e Sosio 48.  
 Shops 25.  
 Slaughter House 50.  
 Specola, la 82.  
 Statue of Alvino 38.  
 — of Bellini 55.  
 — of Charles III. 35.  
 — of Colletta 33.  
 — of Dante 41.  
 — of Ferdinand I. 35.  
 — of Italia 36.  
 — of Mercadante 42.  
 — of Puerio 41.  
 — of Thalberg 83.  
 — of Vico 83.  
 — of Victor Emmanuel  
 37.  
 Steamboats 19.  
 Steamship-Offices 24.  
 Strada S. Anna de' Lom-  
 bardi 41.  
 — S. Biagio de' Librai  
 49.  
 — Calabritto 40.  
 — Caracciolo 38.  
 — Carbonara 50.  
 — S. Caterina 40.  
 — di Chiaia 40.  
 — Foria 41.  
 — S. Lucia 84.  
 — Medina 42. 37.  
 — Monteoliveto 43.  
 — di Piedigrotta 86.  
 — di Porto 38.  
 — Roma 40.  
 — Salv. Rosa 82.  
 — dei Tribunali 51. 54.  
 — dell' Università 47.  
 Street Scenes 27.  
 Telegraph Office 25. 43.  
 Theatres 27. 37. 38. 53.  
 Toledo 40.  
 Tombola 29.  
 Tramways 22. 28.  
 Trattorie 21. 20.  
 S. Trinità Maggiore 44.  
 University 47.  
 Via, see Strada.  
 Vicaria, la 49.  
 Villa d'Abro 88.  
 — Angri 88.  
 Villa Antona-Traversa  
 88.  
 — Avelli 82.

## Naples:

Villa Cottrau 88.  
 — Dini 88.  
 — Forquet 82.  
 — Gallo 82.  
 — Gallotti 88.  
 — De la Hante 83.  
 — Meuricoffre 82.  
 — Nazionale 83.  
 — del Popolo 89.  
 — Rendell 88.  
 — Riv' alta 88.  
 — Ruffo 82.  
 — Sanssouci 88.  
 — Thalberg 88.  
 Virgil's Tomb 86.  
 S. Vitale 93.  
 Vomero 83. 90.  
 Wine 21.  
 Zoological Station 83.  
 Nardò 212.  
 Naro 312.  
 Naso 319.  
 Nasone, Punta del 114.  
*Natolium* 206.  
*Naxos* 839. 239.  
 Nazaret 90.  
 Nebrodi Mts. 341.  
 Negro, river 215.  
 Neptunian Mts. 321.  
 Nerano 150.  
*Neretum* 212.  
*Nesis* 89.  
*Nesium* 206.  
 Nicastro 229.  
 S. Niccolo Varco 166.  
 S. Nicola 170. 213.  
 —, Monte 103.  
 — (Capua) 9.  
 — (Lecce) 212.  
 — (Mazzara) 292.  
 — (Termini) 299.  
 — d'Arena 357.  
 — Varco 166.  
 S. Nicolo-Gerrei 387.  
 Nicolosi 354.  
 Nicosia 300.  
 Nicotera 230.  
 Nigolosu 379.  
 Ninfa 11.  
 S. Ninfa 288.  
 Nisi, Fiume di 335.  
 Nisida 89.  
 Nizza di Sicilia 335.  
 Noce 280.  
 Nocella, river 285.  
 Nocera de' Pagani 161.  
 — Superiore 162.  
 — Tirinese 229.  
 Noicattaro 209.  
 Nola 201. 202.  
*Nora* 385.  
*Norba* 11.

Norcia 177. 192.  
 Norma 11.  
 Notabile, La 384.  
 Notaresco 192.  
 Noto 314.  
 Nova Siri 221.  
 Novara 320.  
*Nuceria Alfaterna* 161.  
*Nusistrone* 216.  
 Nuoro 379.  
 Nurallao 388.  
 Nurri 387.  
*Nursia* 177.  
 Nusco 204.  
 Ofantino 204.  
 Ofanto river 203. 204. 213.  
 Offida 192.  
 Ogliastro, in Sicily 298.  
 —, near Paestum 227.  
 Ognina, L' 341.  
*Oggia* 392.  
*Olbia* 378.  
 Oliva 311.  
 Oliveri 320.  
 Olmedo 390.  
 Omignano 228.  
 Onniferi 379.  
 Ortona 213.  
 Oreto, river 282.  
 Oria 221.  
 Oristano 380.  
 Orlando, Capo d' 146. 319.  
 Orosei 379.  
 Orotelli 379.  
 Orri 385.  
 Orroli 387.  
 Orsara di Puglia 201.  
 Orso, Capo d' 169.  
 —, Monte 285.  
 S. Orsola 390.  
 Orsomarso 228.  
 Orta Nova 204.  
 Ortona 193.  
 Ortubis 388.  
 Orune 379.  
 Oschiri 378.  
 Osilo 390.  
 Osimo 189.  
 Ossidda 378.  
 Ostuni 209.  
*Othoca* 380.  
 Othonian Islands 405.  
 Othonous 405.  
 Otranto 212.  
 —, Terra d' 178.  
 Ottaviano 10. 202.  
 Ozieri 378.  
 Pabillonis 381.  
 Pace 333.  
 Pacoco 283.  
 Pachino 314.

*Pachynum Proimont* 314.  
 Padula 215.  
 Paestum 167.  
 Pagani 161.  
 Paganica 180.  
*Paleokastriza* 403.  
*Palasopolis* 31.  
 Palagianello 200.  
 Palagiano 209.  
 Palagonia 358.  
 Palavicino 277.  
 Palazzo S. Gervasio 213.  
 Palazzolo Acreide 315.  
 Palena 185.  
 Palermo 262.  
 Acquasanta 275.  
 S. Agatali Scorruggi 266.  
 S. Agostino 266.  
 Albergo de' Poveri 277.  
 SS. Annunziata 274.  
 S. Antonio 262. 264.  
 Assunta 258.  
 Bagaria or Bagheria 283.  
 Baida 280.  
 Bankers 253.  
 Baths 253.  
 Benedictine Mon. 279.  
 Biblioteca Com. 261.  
 Booksellers 253.  
 Botan. Garden 265.  
 Cala, La 255. 263. 274.  
 Campo S. Orsola or di S. Spirito 282.  
 Cancelliere (Chiesa) 260.  
 Cappella Palatina 256.  
 Capuchin Mon. 278.  
 Carceri 275.  
 Carmine Maggiore 261.  
 Carriages 263.  
 Casino Nuovo 253.  
 Castellaccio, il 280.  
 Castellammare, Fort 274.  
 Castello di Mare Dolce 282.  
 Catacombs 274.  
 S. Cataldo 260.  
 S. Caterina 260.  
 Cathedral 258.  
 Charles V., Statue of 280.  
 S. Chiara 261.  
 S. Ciro 281.  
 S. Cita 274.  
 Collegio Nuovo 259.  
 Conservatorio 263.  
 Conservatory of Music 274.  
 Consuls 264.  
 Corso Alberto Amedeo 274.

## Palermo:

Corso Calatafimi 277.  
 — dei Mille 281.  
 — Vittorio Emanuele 259. 262.  
 Cottone, Statue of 268.  
 Cuba, La 277.  
 Cubola 278.  
 S. Domenico 278.  
 English Cemetery 275.  
 — Church 254. 274.  
 S. Eulalia 265.  
 Falde 275.  
 Favara, La 282.  
 Favorita, La 277.  
 Finance Office 263.  
 Flora, La 265.  
 Florio, Vinc., Statue of 274.  
 Fontana del Garaffo 263.  
 Foro Italico 265.  
 Foundling Hospital 263.  
 S. Francesco de' Chiodari 263.  
 Gancia, la 264.  
 Garibaldi, Statue of 266.  
 Giardino d' Acclimazione 278.  
 — Garibaldi 263.  
 — Inglese 266.  
 S. Giorgio 274.  
 S. Giovanni degli Eremiti 257.  
 — dei Leprosi 282.  
 S. Giuseppe dei Teatini 260.  
 Goods Agents 253.  
 Grotta de' Giganti 261.  
 — di S. Rosalia 276.  
 Harbour 255.  
 Health 264.  
 History 265.  
 Hotels 262.  
 Infermeria dei Sacerdoti 258.  
 Istituto Agrario 277.  
 Lyceum 260.  
 Madonna dell' Incoronata 258.  
 — della Providenza 260.  
 Magione, La 264.  
 S. Marco 266.  
 S. Maria di Altofonte 280.  
 — dell' Ammiraglio 261.  
 — della Catena 268.  
 — di Gesù 281.  
 — di Grazie 262.  
 — dei Miracoli 263.  
 — Nuova 274.  
 — dello Spasimo 264.

## Palermo:

S. Maria della Vittoria 264.  
 — della Volta 265.  
 Marina 265.  
 S. Martino 280.  
 Martorana 261.  
 S. Matteo 262.  
 Meli, Statue of 265.  
 Minnervum 280.  
 Money Changers 253.  
 Monreale 278.  
 Monte Pellegrino 275.  
 Museo Nazionale 266.  
 National Library 259.  
 S. Niccolò dell' Albergheria 261.  
 — dei Greci 274.  
 S. Ninfa (tower) 256.  
 Observatory 256.  
 Oratorio di S. Lorenzo 263.  
 — del S. Rosario 278.  
 Palazzo Abbatelli 264.  
 — Autamicrosto 262.  
 — Arcivescovile 253.  
 — Baucina 264.  
 — Belmonte 280.  
 — Briuccia 263.  
 — Butera 263.  
 — S. Cataldo 264.  
 — Cattolica 263.  
 — Chiaramonti 263.  
 — della Città 260.  
 — Federico 262.  
 — Forcella 264.  
 — Geraci 260.  
 — Municipale 260.  
 — Pietratagliata 266.  
 — Raffadale 262.  
 — Reale 255.  
 — Remy 262.  
 — Riso 260.  
 — Sciafani 258.  
 — Serradifalco 260.  
 — Settimo 262.  
 — dei Tribunali 264.  
 — Villafranca 260.  
 Pensions 252.  
 Philip V., Monument of 257.  
 Physicians 254.  
 Piazza Bologni 260.  
 — della Croce de' Vespri 262.  
 — dell' Indipendenza 257.  
 — della Kalsa 264.  
 — della Magione 264.  
 — Marina 263.  
 — dell' Olivella 266.  
 — Pretoria 260.  
 — della Rivoluzione 262.

## Palermo:

Piazza Ruggiero Settimo 266.  
 — Vigliena 260.  
 — della Vittoria 255.  
 Piè di Grotta 274.  
 Pietà, Chiesa della 264.  
 S. Pietro Martire 265.  
 Politeama Garibaldi 266.  
 Ponte dell' Ammiraglio 282.  
 — delle Grazie 280.  
 Porrazzi 280.  
 Porta S. Antonino 262.  
 — di Castro 257.  
 — Felice 263.  
 — Garibaldi 262.  
 — de' Greci 264.  
 — Nuova 257.  
 — d'Ossuna 274.  
 Portella 280.  
 Porto Salvo, Chiesa di 268.  
 Post Office 253. 260.  
 Punta di Bersaglio 275.  
 Quattro Canti 280.  
 Rail. Stations 252. 262.  
 Rocca 278.  
 S. Rosalia 276.  
 S. Salvatore 280.  
 Seminario Greco 274.  
 Settimo, Ruggiero, Statue of 266.  
 Spedale Grande 258.  
 S. Spirito 282.  
 Steamboats 253.  
 Steri, Lo 263.  
 Stradone del Borgo 275.  
 Teatro Vittorio Emanuele 266.  
 Telegraph Office 253.  
 S. Teresa 261.  
 Theatres 254.  
 Tramways 253.  
 Trattorie 252.  
 University 261.  
 Via Garibaldi 262.  
 — della Libertà 266.  
 — Macqueda 260. 265.  
 — Vitt. Emanuele 259.  
 Villa Belmonte 275.  
 — Butera 275. 288.  
 — Florio 275.  
 — Giulia 265.  
 — Grazia 261.  
 — Palagonia 283.  
 — Serradifalco 275.  
 — Sofia 277.  
 — Tasca 278.  
 — Valguarnera 288.  
 Zisa, La 275.

- Palica* 358.  
*Palici, Lago de'* 358.  
*Palizzi* 225.  
*Palma, near Nola* 202.  
 — de Montichiario 312.  
*Palmaria* 14.  
*Palmarola* 14.  
*Palmas* 386.  
*Palmi* 280.  
*Palo del Colle* 209.  
*Paludi* 879.  
*Paludi Pontine* 11.  
*Palycus* 228.  
*S. Panagia* 360.  
 —, Capo 359. 360. 873.  
*Panaria* 824.  
*Pandataria* 14.  
*Pandona, Grotto of* 170.  
*Panni* 201.  
*Panormos* 255. 240.  
*Pantacys* 359.  
*S. Pantaleo, Isola* 283.  
 — (Sardinia) 837.  
*Pantaleone, Mt.* 408.  
*Pantalica* 359.  
*Pantani, lakes* 333.  
*Pantano* 359.  
 — dell' Acerra 11.  
 — di Policoro 221.  
*Pantelleria* 386.  
*Paola* 228.  
 —, Lago di 14.  
*S. Paolo, near Syracuse* 314. 315.  
 —, island, near Sora 188.  
 —, near Taranto 218.  
*Paradiso, Torrente di* 333.  
*Parco* 280.  
*Parghelia* 290.  
*Parolise* 203.  
*Partanna* 298.  
*Parthenope* 31.  
*Partinico* 285.  
*Passero, Promontorio* 314.  
*Passofonduto* 301.  
*Passo Martino* 357.  
 — Zingaro 343.  
*Pastina* 172.  
*Paterno* 177. 183.  
*Paternò* 344.  
*Paternopoli* 204.  
*Pattada* 378.  
*Patti* 319.  
*Patù* 212.  
*Paulilatino* 379.  
*Pausula* 190.  
*Pecoriello (Grotto)* 149.  
*Pedara* 357. 354.  
*Pedaso* 191.  
*Pellaro* 225.  
*Pellegrino, Monte* 275. 284.  
*Pelleka* 408.  
*Pendolo, Monte* 148.  
*Penna, Punta di* 194.  
 —, Punta della 220.  
*Pennata, Punta di* 101.  
*Penne* 193.  
*Pentima* 186.  
*Pergusa, Lago* 310.  
*Pericoli, Campo* 180.  
*Persano* 215.  
*Pertosa* 215.  
*Pescara* 186. 193.  
*Pesche* 185.  
*Pescina* 184.  
*Pescolamazza* 194.  
*Pescolanciano* 185.  
*Pesto* 187.  
*Petina* 215.  
*Petræa* 300.  
*Petræle* 296.  
*Petralia di Sopra* 300.  
 — di Sotto 300.  
*Pettineo, Fiume di* 318.  
*Pettoranello* 185.  
*Pettorano* 185.  
*Phaleron* 31.  
*Pheleka, bridge* 408.  
*Phlegrean Plain, the* 91.  
*Piana dei Greci* 281.  
*Piano, Monte* 193.  
 — de' Cappuccini 295.  
 — del Lago 355.  
*Piazza Armerina* 310.  
*Picerno* 216.  
*Piediluco* 176.  
*Piedimonte d' Alife* 10.  
 — Etneo 341.  
*S. Pier Niceto* 321.  
*Pietrabbondante* 185.  
*Pietracamela* 181.  
*Pietra Eleina* 194.  
*Pietrafitta* 226.  
*Pietragalla* 214.  
*Pietrapaola* 222.  
*Pietrapertosa* 217.  
*Pietraperzia* 310.  
*Pietra Santa* 163.  
*Pietrefesa* 216.  
*S. Pietro, Avessano* 182.  
 —, Basilica 150.  
 —, island (Taranto) 218.  
 —, — (Sard.) 386.  
 — in Fine 7.  
 — a Maida 229.  
 — Pula 385.  
 — Vernotico 211.  
*Pignataro, Monte* 319.  
*Pignataro* 7.  
*Pigne, Valle delle* 152.  
*Pitas* 95.  
*Pilastrì* 93.  
*Pimonte* 146.  
*Pineta, Monte* 315.
- Pinna* 193.  
*Piomba, river* 193.  
*Piperno* 12.  
*Piraino* 319.  
*Pirri* 387.  
*Piscina Grande* 98.  
*Piscina Mirabilis* 101.  
*Pisciolo* 204.  
*Pisciotta* 228.  
*Pisticci* 217.  
*Pitheusa* 105.  
*Pizzo* 229.  
 — Cefalone 181.  
 — d'Intermesole 181.  
 — di Sevo 192.  
*Pizzone, Il* 220.  
*Pizzuta, La* 314.  
*Placolum* 315.  
*S. Placido* 334.  
*Plaia, the* 385.  
*Platani, river* 298. 301.  
*Platano, river* 216.  
*Plemmyrion* 361.  
*Ploaghe* 388.  
*Poetelia* 222.  
*Pofi* 3.  
*Pogerola* 172.  
*Poggio di S. Angelo* 312.  
 — Imperiale 195.  
*Poggioreale* 202.  
*Poggiorsini* 213.  
*Policastro* 228.  
*Policoro* 221.  
*Polignano a Mare* 209.  
*Polizzi* 300.  
*Polla* 215.  
*Pollenza* 190.  
*Pollina* 318.  
 —, Fiume di 318.  
*Pollino, Mte.* 216. 222. 225.  
*Pollutri* 194.  
*Pomigliano d' Arco* 202.  
*Pompeii* 119.  
 Altar of the Lares 134.  
 Amphitheatre 142.  
 Bakehouse 139.  
 Basilica 125.  
 Cardo 122. 130. 133.  
 Comitium 129.  
 Curia 128.  
 — Isiac 131.  
 Custom House 140.  
 Decumanus Major and Minor 122. 125. 131. 134. 135.  
 Eumachia, Building of 128.  
 Forum Civile 126.  
 — Triangulare 129.  
 Fullonica 134. 136.  
 Gates 130. 140.  
 Gladiators' Barracks 129.

**Pompeii:**

Hotels 120.  
 House (casa) of the Adonis 139.  
 — of the Anchor 138.  
 — of Anteros 134.  
 — of Apollo 139.  
 — of Ariadne 136.  
 — with the Balcony 133.  
 — of the Boar Hunt 129.  
 — of Cæcilius Jucundus 134.  
 — dei Capitelli Figurati 136.  
 — of Castor and Pollux 139.  
 — of the Centaur 139.  
 — del Centenario 134.  
 — of the Chase 136.  
 — del Cinghiale 129.  
 — dei Citarista 131.  
 — of Corn. Rufus 132.  
 — of Epid. Rufus 131.  
 — of Epid. Sabinus 131.  
 — of the Faun 136.  
 — of the Large Fountain 133.  
 — of the Small Fountain 133.  
 — of the Grand-Duke of Tuscany 136.  
 — of Holconius 132.  
 — of the Labyrinth 136.  
 — of M. Lucretius 133.  
 — of Meleager 139.  
 — of the Mosaic Columns 141.  
 — delle Nozze d'Argento 134.  
 — dell' Orso 133.  
 — of Pansa 133.  
 — della Parete Nera 136.  
 — of Sallust 139.  
 — of Stricrus 132.  
 — of the Surgeon 140.  
 — of the Tragic Poet 137.  
 — of Vesonius Primus 134.  
 — of the Vettii 135.  
 Insulæ 122.  
 Lupanare 138.  
 Macellum 127.  
 Museum 125. 137.  
 Oscan tombs 141.  
 Pagus Augustus Felix 140. 142.  
 Pavement 123.  
 Porta di Ercolano 140.  
 — Marina 125.  
 Regions 122.

**Pompeii:**

School 129.  
 Shops 123. 133.  
 Stabian Thermæ 132.  
 Strada dell' Abbondanza 131.  
 — dei Diadumeni 131.  
 — della Fortuna 135.  
 — del Lupanare 133.  
 — di Mercurio 133.  
 — di Nola 134.  
 — di Sallustio 139.  
 — delle Scuole 129.  
 — dei Sepolcri 141.  
 — Stabiana 130. 133. 134.  
 — delle Terme 137.  
 Street of Tombs 141.  
 Streets 123.  
 Taverns 133. 140.  
 Temple of Æsculapius 130.  
 — of Apollo 126.  
 — of Fortuna 137.  
 — of Isis 131.  
 — of Jupiter 127.  
 — of the Lares 138.  
 — of Mercury 128.  
 — of Vespasian 128.  
 Theatre, the Great 130.  
 —, the Small 130.  
 Thermæ 133. 137.  
 —, Stabian 132.  
 Tomb of Arria 142.  
 — of M. Arrius Diomedes 142.  
 — of Calventius Quintus 142.  
 — of Cerrinius 141.  
 — of the Garlands 141.  
 — of M. Libella 142.  
 — of Mamia 141.  
 — of Nævoleia Tyche 142.  
 — of M. Porcius 141.  
 — of Scaurus 141.  
 — of Terentius 141.  
 — of Velius 141.  
 — of N. Velasius Gratus 142.  
 Town Wall 140.  
 Tribunals 129.  
 Triclinium 142.  
 Triumphal Arch 127.  
 Via Marina 125.  
 Vico del Lupanare 132.  
 Vicolo dei Teatri 129.  
 Villa of Cicero 141.  
 — of Diomedes 142.  
 Ponte di Bovino 201.  
 — di Caligola 95.  
 — Caracci 343.  
 — Cartau 386.  
 — di Cicerone 188.

Ponte S. Cono 216.  
 — della Disgrazia 339.  
 — della Maddalena 112.  
 — Maggiore 147.  
 — di Silla 215.  
 — Valentino 200.  
 Pontecagnano 166.  
 Pontelandolfo 194.  
 Ponti della Valle 10. 198.  
 Pontine Marshes 11.  
 Pontone 170. 173.  
 —, Castello 170.  
 Ponza 14.  
 Popoli 186.  
 Porcari, river 359.  
 Porci, Valle dei 276.  
 Porrazzi 280.  
 Porri, Monte de' 324.  
 Portalegni, torrent 328.  
 Portella, La 15.  
 — di Mare 280. 284.  
 —, Monte della 181.  
 —, Passo della 180.  
 Porticella 284.  
 Portici 109.  
 Portiere Stella 311.  
 Porto Civitanova 190.  
 — Empedocle 302.  
 — S. Giorgio 191.  
 — d'Ischia 106.  
 — di Levante 323.  
 — Palo 314.  
 — Becanati 189.  
 — Scuso 386.  
 — Torres 390.  
 — d'Ulisse 314.  
 Portocannone 194.  
 Portoscuso 386.  
 Portovesme 386.  
 Portus Caieta 16.  
 — Julius 98.  
 — Sulcitanus 387.  
 — Ulyxis 341.  
 Poseidonia 167.  
 Posillipo 85.  
 Positano 174. 152.  
 Potamo 408.  
 Potentia 217.  
 Potenza 216.  
 — Picena 190.  
 Pozzallo 314.  
 Pozzano 145.  
 Pozzo d' Antullo 3.  
 — di Gotto 320.  
 — di Latignano 177.  
 Pozzopiano 147. 152.  
 Pozzuoli 84.  
 Praiano 174.  
 Prata 203.  
 — d'Aieta 228.  
 Prato 379.  
 Pratola 203.  
 Pratola Peligna 186.

- Preassano 152.  
 Presenzano 7.  
 Presicce 212.  
 Pressa 184.  
 Prime Case 94.  
 Priolo 359.  
 Priora 151.  
 Privernum 12.  
*Prochyta* 104.  
 Procida 104.  
 —, Canale di 102.  
 —, Monte di 102.  
*Promontorium Herculis* 224.  
 — *Iapygium* 212.  
 — *Leucopetrae* 225.  
 — *Pelorum* 383.  
 — *Salentinum* 212.  
 Prossedi 12.  
 Pudano 223.  
 Pula 385.  
*Puteolaneum* 97.  
*Puteoli* 94.  
  
 Quadriga di Mezzo 284.  
 S. Quaranta 200.  
 Quartu 385.  
 Quattro Arie 280.  
  
 Racalmuto 308.  
 Raddusa 310.  
 Radicena 224.  
 Ragattisi 293.  
 Ragusa 313.  
 Rahal Zabuth 296.  
 Raiano 180.  
 — Superiore 184.  
 Raito 169.  
 Rama, Capo di 285.  
 Randazzo 342.  
 Rapido, river 4.  
 Rapolla 213.  
 Râs el-Belât 292.  
 Rasu, Monte 378.  
 Ravello 172.  
*Reate* 178.  
 Recanati 189.  
 Reggio 231.  
 Regi Lagni 11.  
 Reginolo, river 170.  
 Reitano, river 318.  
 Rende S. Fili 225.  
 Rendina, river 213.  
 Rendinara 157.  
 Resina 109.  
 Resuttana 277.  
 Retiro 14.  
 Revigliano 143.  
*Rhegium* 231.  
 Riace 224.  
 Riardo 7.  
 Ribera 296.  
 Ricadi 230.  
  
 Rieti 176.  
 Rigano, Passo di 280.  
 Rinella 324.  
 Ringo, al 333.  
 Riofreddo 181.  
 Rionero 214.  
 Ripabottoni 194.  
 Ripalimosano 194.  
 Ripalta 194.  
 Ripatransone 192.  
 Ripattono 192.  
 Riposto 389.  
 Rivisondoli 185.  
 S. Elizzo, Colle di 321.  
 Rizzuto, Capo 223.  
 Rocca, near Palermo 278.  
 — di Corno 177.  
 — di Cusa 291.  
 — d'Evandro 7.  
 — di Fondi 177.  
 — Gorga 12.  
 — Grande 301.  
 — Imperiale 221.  
 — Monfina 7.  
 — di Sarno 300.  
 — Secca 12.  
 Roccabernarda 223.  
 Roccalumera 334.  
 Roccapalumba 300.  
 Roccaraionola 202.  
 Roccarasa 185.  
 Roccaravindola 185.  
 Roccasecca 3.  
 Rocceletta, La 223.  
 Roccella (Sicily) 317.  
 — Ionica 224.  
 Rocchetta S. Venere 213.  
 Roggiano 225.  
 Rogliano 226.  
 Romagnano 216.  
 Romano 181.  
 Rometta 321.  
 Rosa, Mte. 322.  
 Rosamarina, Fiumara 319.  
 Rosarno 230.  
 Rose 225.  
 Roseto 221.  
 Rosolini 314.  
 Rossano 222.  
 Rotaro, Monte 107.  
 Rotello 194.  
 Roveto, Monte di 301.  
 —, Val di 187.  
 Roviano 181.  
 Rovolo, Monte 313.  
*Rubi* 206.  
*Rudiae* 211.  
 Rugge 212.  
 Rutigliano 209.  
 Rutino 226.  
 Ruvo 206.  
 — Rapene 204.  
  
 Sabato, river 199. 203.  
*Sabâtus* 226.  
 Saccargia 388.  
 Sacco, river 2.  
 Sadali 387.  
*Saepinum* 194.  
 Sagittario 184.  
*Sagras* 224.  
*Sagrus* 185. 194.  
 Sala Consilina 215.  
 — (Catanzaro) 223.  
 Salandra 217.  
 Salandrella, river 217.  
 Salemi 288.  
 Salerno 164.  
*Salernum* 164.  
 Salina 324.  
 —, Isola 324.  
 Saline 225.  
 Salinella 344.  
 Salsa 203.  
 Salto 182.  
 Salvaticchi, Monte de' 102.  
 Salvatore, Monte (Cefalù) 317.  
 — (Corfu) 405. 408.  
 — (Lipari Islands) 324.  
 — dei Greci 333.  
 Salvo, Monte 309.  
 S. Salvo 194.  
 Samassi 381.  
 Sambucca 296.  
*Sammium* 175.  
 Sampieri 314.  
 Sangro, river 185. 194.  
 Sanluri 381.  
 Sansone, Chiesa di 217.  
 Santeramo 213.  
 Saponara 215. 321.  
 Sapri 228.  
 Sarcidano 388.  
 Sardinia 375.  
 Sarno 202.  
 —, river 143. 161. 202.  
 — Villa 93.  
 Sarroch 335.  
 Sassa 177.  
 Sassari 389.  
*Satiscia* 196.  
 Satriano 216.  
 Saviano 202.  
 Savignano 201.  
 Savone, river 18.  
 Savuto, river 226.  
 Scafati 161.  
 Scala 173. 172.  
 — di Giocca 368.  
 —, near Patti 319.  
 Scalea 228.  
 Scaletta, near Ravello 173.  
 —, near Messina 334.  
 Scallibi 293. 343.  
*Scamander* 267.

- Scanno 186.  
 Scanzano 298.  
 Schioppo, Lo 187.  
 Schiso, Castello di 389.  
 Sciacca 287.  
 Sciaia 300.  
 Scicli 314.  
 Scilla 230.  
 Scisciano 202.  
 Sciafani 300.  
 Scoglitti 313.  
 Scontrone 185.  
 Scordia 366.  
 Scurcola 182.  
 Scutolo, Punta di 147.  
*Scylaceum* 224.  
*Scylla* 230.  
 S. Sebastiano (Vesuvius) 116.  
 Sebeto, river 109.  
 Sebkha er-Rouan 408.  
 Segesta 287.  
 Segni 1.  
 Sejano 147.  
 Sele, river 167. 215.  
 Selina, Torrente 335.  
*Selinus* 289. 259.  
 Sella di Corno 177.  
 Sella-Misilbesi 298.  
 Sellia 223.  
 Seminara 224.  
 Sennori 390.  
 Senorbi 387.  
 Sepino 194.  
*Septempeda* 191.  
 Serapeum, the 97.  
 Serino 203.  
 —, Lago di 216.  
 Sermoneta 11.  
 Serpeddi, Mte. 387.  
 Serra 390.  
 — della Spina 343.  
 Serracapriola 194.  
 Serradifalco 308.  
 Serramanna 381.  
 Serri 388.  
 Sessa Aurunca 18.  
 Sessano 185.  
 Sesto Campano 186.  
*Sethia* 12.  
 Settimo 387.  
 Seui 388.  
 S. Severino Marche 191.  
 S. Severo 195.  
 Sevo, Pizzo di 192.  
 Sezze 12.  
 Sferracavallo 284.  
 Sferro 311.  
 Sgurgola 2.  
 Shikly, island 397.  
 Sibari 222.  
 Sibilla, Montagna della 175. 192.  
 Sicci 387.  
 Sicignano 215.  
 Sicily 233.  
 Sicoli 184.  
 Siderno 224.  
 Sidi-Bou-Said 408.  
 Signora, la 316.  
*Sikelia* 234.  
 Sila Mountains 228.  
 Silanus 379.  
*Silarus* 167.  
 Siliqua 385.  
 Silvi 193.  
 Simaxis 380.  
 Simeto 311.  
 —, river 311. 357.  
 Simmeri 228.  
 Sindia 379.  
 Sinis 380.  
 Sinnai 387.  
 Sinno, river 216. 221.  
*Sinuessa* 18.  
*Sipontum* 196.  
 Siracusa 361.  
 Sirino, Monte 216.  
*Siris* 216. 221.  
 Soccavo 91.  
 Solanto 283.  
 Solaro, Monte 159. 154.  
 Solarussa 379.  
 Soleminis 387.  
 Soleto 212.  
 Solfatara 96.  
 Solfizio, Serra del 355.  
 Solicehiata 341.  
 Solmona 184.  
*Solois* 283. 240.  
 Solofra 203.  
 Solopaca 198.  
*Soluntum* 283.  
*Solus* 283. 240.  
 Somma, Monte 119. 114. 11.  
 Sonnino 12.  
 Sora 187. 8.  
 Sorgono 388.  
 Soriano 229.  
 Sorrento 147.  
 —, Piano di 147.  
 —, Punta di 149. 150.  
 —, Tore di 152.  
 Sortino 315.  
 S. Sostene 224.  
 Sotir 301.  
 Soussé 404.  
 Soverato 224.  
 Spaccaforno 314.  
 Spada, Monte 388.  
 Spadafora 321.  
 Spagnuola 293.  
 Spampinato, Cava di 316.  
 Sparagio, Monte 287.  
 Sparanise 7. 18.  
 Spartivento, Capo 224. 382.  
 Sperlinga 300.  
 Sperlonga 15.  
 Sperone 202.  
 Spezzano 225.  
 Spina, Monte 98.  
 Spinazzola 218.  
 Spinetoli 192.  
 S. Spirito 206.  
 — — (Sicily) 185.  
 Spoleto 192.  
 Squillace 224.  
 Squinzano 211.  
*Stabiae* 144.  
 Stagliano 209.  
 Stagnone, Lo 293.  
 Stampaci 314.  
 S. Stefano 14.  
 — del Bosco 229.  
 — di Camastra 318.  
 Sternatia 212.  
 Stilo 224.  
 Strato 86.  
 Stromboli 324.  
 Stroncone 176.  
 Strongoli 222.  
*Strongyle* 324.  
 Stufe, le 523.  
 — di S. Germano 93.  
 Suelli 387.  
*Suessa Aurunca* 18.  
*Suessula* 10.  
 Sulcis 386.  
*Sulmo* 184.  
*Surrentum* 148.  
 Susa 404.  
 Sutura 301.  
 —, Pizzo di 301.  
*Sybaris* 222. 225.  
*Symaethus* 357.  
 Syraco 373.  
 Syracuse 360.  
 Achradina 366.  
 Agathocles, House of 371.  
 Agora 368.  
 Altar of Hiero 368.  
 Amphitheatre 368. 366.  
 Aqueducts 367.  
 Ara 366.  
 Arethusa, Fountain 365.  
 Belvedere 370.  
 Boulenterium 366.  
 Bufaloro 369.  
 Capuchin Mon. 371.  
 Catacombs 372.  
 Cathedral 364.  
 City Wall 367.  
 Cyane, Fountain 374.  
 Due Fratelli 373.  
 Ear of Dionysius 368.  
 Epipolæ 366.  
 Euryelus 370.  
 Ginnasio Romano 367.



## Syracuse:

S. Giovanni 372.  
 Grotta di Nettuno 373.  
 Harbour, Great 366.  
 —, Marble 366.  
 —, Small 371. 361. 366.  
 History 361.  
 Hypogeum 371.  
 Labdalon 370.  
 Latomiade' Cappuccini 371.  
 — Casale 372.  
 — del Filosofo 369.  
 — del Paradiso 368. 366.  
 — Santa Venera 369. 366.  
 Leon 370.  
 Library 365.  
 S. Lucia 371.  
 St. Marcian 372.  
 Market (Agora) 366.  
 Mongibellasi 370.  
 Monte Crimiti 367.  
 Museum 364.  
 Neapolis 366.  
 Nymphæum 369.  
 Olympieum 373.  
 Ortygia 364. 366.  
 Palæstra 366.  
 Palazzo Montalto 365.  
 Passeggiata Aretusa 365.  
 Pentapylon 366.  
 Pisma 374.  
 Polichne 374.  
 Post Office 360.  
 Prytaneum 366.  
 Scala Greca 372.  
 Street of Tombs 369. 366.  
 Telegrafo 370.  
 Temenites 366.  
 Temple of Diana 365.  
 — of Minerva 364.  
 Theatre, Greek 369. 366.  
 Thymbris 370. 367.  
 Timoleonteum 366.  
 Tomb of Archimedes 372.  
 — of Platen 371.  
 — of Timoleon 372.  
 Town Wall 367.  
 Tyche 366. 372.  
 Vigna Cassia 372.  
 Villa Landolina 371.  
 Wall of Dionysius 370. 367.  
 Taburno, Monte 198.  
 Tagliacozzo 181.  
 Tagliavia 298.  
 Tammaro, river 200.  
 Tanager 215.

Tanagro 215.  
 Tanaro, river 194.  
 Taormina 335.  
 Taranto 218.  
 Taras 218.  
 Tarentum 218.  
 Tarracina 13.  
 Tarsia 225.  
 Taurasi 208.  
 Tauromenium 336.  
 Taviano 212.  
 Tavolara 378.  
 Tavole Paladine, le 217.  
 Tavoliere di Puglia 196. 204.  
 Teano 7.  
 Teanum Sidicinum 7.  
 Teate Marrucinorum 186.  
 Teggiano 215.  
 Tegianum 215.  
 Telegrafo, the (Capri) 156.  
 — di Marecoccia 152.  
 —, near Messina 321.  
 —, near Palermo 276.  
 —, near Sorrento 151.  
 Telese 198.  
 —, Lago di 198.  
 Telesia 198.  
 Tellaro, river 314.  
 Tempio 378.  
 Tenna, river 191.  
 S. Teodoro 406.  
 —, Grotto of 319.  
 Teora 215.  
 Teramo 192.  
 S. Teresa 335.  
 — Longarini 314.  
 Terias 359.  
 Terlizzi 206.  
 Terme 94.  
 Termini Imerese 299.  
 — (Massa Lubrense) 150.  
 Termoli 194.  
 Terni 176.  
 Terra di Bari 176.  
 — d'Otranto 176.  
 Terracina 13.  
 Terralba 380.  
 Terranova (Sard.) 378.  
 — (Calabria) 222.  
 — (Sicily) 312.  
 Terrasini 285.  
 Terremorte 341.  
 Tertenia 388.  
 Terzigno 10.  
 Thapsus 359.  
 Tharros 380.  
 Therasia 323.  
 Thermae Himerenses 299.  
 — Neronianae 99.  
 — Segestanæ 287.  
 — Selinuntinæ 297.  
 Thermessa 323.

Thugga 404.  
 Thurii 222.  
 Thymbris 367.  
 Thyedros 404.  
 Tiberio, Villa di 157.  
 Tifata, Mons 9.  
 Tyernus 194.  
 Tigliana, La 151.  
 Tindaro, Capo 319.  
 Tinnura 379.  
 Tiriolo 227.  
 Tirso 379.  
 —, the 378. 380.  
 Tissa 342.  
 Tissi 386.  
 Tito 216.  
 Tolentino 190.  
 Tolerus 2.  
 Tommaso Natale 284.  
 Tonara 380. 388.  
 Torano 225.  
 Torchiara 228.  
 Tordino, river 192. 193.  
 Torino di Sangro 194.  
 Tornimparte 177.  
 Toro, il 387.  
 Torralba 378.  
 Torre Annunziata 112.  
 — Cerchiara 222.  
 — di Chiunzo 161.  
 — dell' Epitafio 15.  
 — del Filosofo 357.  
 — di Gerace 224.  
 — del Greco 111.  
 — de' Legni 286.  
 — del Marcello 360.  
 — Melissa 226.  
 — di Milo 225.  
 — Orsaia 226.  
 — de' Passeri 186.  
 Torrecuso 198.  
 Torregaveta 108.  
 Torremare 217.  
 Tortoli 388.  
 Tortora 226.  
 Tortoreto 192.  
 Tovere 172.  
 Trabia 299.  
 Tragara, Punta 156.  
 Traina, Foresta di 348.  
 Tramonti, Val 161.  
 Trani 206.  
 Trapani 294.  
 Trappeto 285.  
 Trebisacce 222.  
 Treccastagni 340.  
 Treienta 387.  
 Tremestieri 334.  
 Tremiti Islands, the 194.  
 Trepuzzi 211.  
 Tressus 2.  
 Tressuraghos 379.  
 Tres Tabernæ 11.

- Trevi, Monte 12.  
 Tricarico 217.  
 Tricase 212.  
 Trigno, river 194.  
*Trinacria* 234.  
 Trinità della Cava 163.  
 — della Delia 288.  
 Trinitàpoli 204.  
*Trinius* 194.  
*Triocata* 298.  
 Trionto, river 222.  
 Tripi, Pizzo di 320.  
 Trisulti, abbey 8.  
 Trivigno 217.  
*Trogilus* 360.  
 Troia 201.  
 Troina 310.  
 Tronto, river 192.  
 Tropea 230.  
 Trotilon 359.  
*Truentus* 192.  
 Tufo 203.  
 Tunis 397.  
 Tuoro Grande 156.  
*Turris Lybissonis* 390.  
 Tutturano 211.  
*Tyndaris* 319.  
 Uffente, river 12.  
 Ugento 212.  
 Umberto - Margherita,  
 Monte 353.  
 Uras 380.  
 Urbisaglia 190.  
*Uria* 221.  
 Ururi 194.  
 Usini 388.  
 Ussassai 388.  
 Ustica 284.  
*Utica* 403.  
*Uzentum* 212.  
 Vacca, La 387.  
 Vaglio 217.  
 Vairano 7.  
 Valcorrente 344.  
 Valdesè 277.  
 S. Valentino 186.  
 Valetta, la 392.  
 Valguarnera 310.  
 Valle, La 162.  
 — di Pompei 161.  
 Valledolmo 307.  
 Vallerlunga 307.  
 Valsavoia 357.  
 Valverde 340.  
 Vandra, river 185.  
 Varano 189.  
 Vasto 194.  
 — d'Aimone 194.  
 Vastogirardi 185.  
 Velino 177.  
 —, Monte 182.  
 —, river 178. 192.  
 Velletri 11.  
 Venafrò 185.  
 S. Venera 341.  
 Venere, Monte 339.  
 Venetico 321.  
 Venosa 213.  
 Ventotene 14.  
*Venusia* 218.  
 Verbicaro 228.  
 Vergine, Monte 203. 324.  
 Veroli 3.  
 S. Vero Milis 330.  
*Verulae* 2. 3.  
 Vervece 150.  
*Vesuvius, Mons* 113.  
*Vespasia* 177.  
 Vesuvius, Mount 113.  
 Vettica Maggiore 174.  
 — Minore 172. 174.  
*Via Appia* 12.  
 — *Campana* 98.  
 — *Cumana* 98.  
 — *Herculea* 98.  
 — *Latina* 2. 5.  
 — *Puteolana* 98.  
 Viagrande 340.  
*Vibinum* 201.  
*Vibo Valentia* 229.  
 Vibonati 228.  
 S. Vincenzo 187.  
 Vico 196.  
 — Alberi 158.  
 — Alvano 152.  
 — Equense 146.  
*Vicus Aequensis* 146.  
 Vido 405.  
 Viesti 196.  
 Vietri 184. 216.  
 Vigliano 177.  
 Viglio, Monte 187.  
 Vigne 378.  
 Villa S. Giovanni 230.  
 — Grazia 281.  
 — Jovis 157.  
 — Nuova 380.  
 Villabate 298.  
 Villafrati 298.  
 Villagrande 388.  
 Villalba 307.  
 Villamassargia 385.  
 Villanova 357.  
 Villarosa 306.  
 Villasar 381.  
 Villazzone 150.  
 Vinchiato 194.  
*Vinius* 4.  
 S. Vitaliano 202.  
 Vitello, Il 387.  
 S. Vito, Capo (Taranto)  
 218.  
 — (Sicily) 285.  
 — Lanciano 194.  
 — d'Otranto 209.  
 S. Vittore 6.  
 Vittoria 313.  
 S. Vittorino 179. 193.  
 Vitulano 198.  
 Vivara 105.  
 Vizzini Licodia 358.  
 Volcanello 323.  
 Volcano 323.  
 Volturmo, river 7. 198.  
 Vomano, river 193.  
*Vomanus* 193.  
 Vomero 83. 90.  
*Vulcania* 323.  
*Vulcanias* 322.  
 Vulture, Monte 214.  
*Xiphonia* 359.  
 Kirbi 308.  
 Zaera 328.  
 Zafferana, Capo 283.  
 — (Ætna) 357.  
 Zaghuan 404.  
*Zancle* 239. 326.  
 Zannone 14.  
 Zapulla, Fiumara 319.  
 Zisa, La 275.  
 Zolfare 308.  
 Zollino 212.  
 Zucco 285.

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| 12 Treviso | 31 Treviso        |
| 13 Treviso | 32 Treviso        |
| 14 Treviso | 33 Treviso        |
| 15 Treviso | 34 Treviso        |
| 16 Treviso | 35 Treviso        |
| 17 Treviso | 36 Treviso        |
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